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TOMB OF VIRGIL

p. 339, ii.

CURIOUS QUESTIONS

IN

HISTORY, LITERATURE, ART, AND SOCIAL LIFE

DESIGNED AS

A Manual of General Information

BY

SARAH H. KILLIKELLY, F. S. Sc.

WITH ONE HUNDRED AND TWENTY-FIVE ILLUSTRATIONS

IN THREE VOLUMES

VOL. II

PHILADELPHIA
DAVID McKAY, PUBLISHER
610 South Washington Square

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By S. H. KILLIKELLY.

To

Rev. B. B. Killikelly, D. D.,

My Father of Blessed Memory,

WHOSE UNWAVERING FAITH, AND WHOSE KEEN APPRECIATION OF "THE GOOD, THE TRUE AND THE BEAUTIFUL" HAVE BEEN MY LIFE-LONG INSPIRATION,

This Volume is Inscribed.

LIST OF AUTHORITIES.

In addition to the list of authorities given in Vol. I., I would add Mrs. Jameson's valuable works on Art, "Memoirs of Italian Painters," "Sacred and Legendary Art," and "Legends of the Madonna;" Kugler's "Handbook of Painting;" "Ancient Rome in the Light of Modern Discoveries," by Lanciani; for synopsis of the Bible, "Manual of Christian Doctrine," edited by Rt. Rev. Wm. Croswell Doane; "Rome," by Francis Wey. I am also largely indebted to the Bureau of General Information, Corcoran Building, Washington, D. C., for very efficient aid, and to Prof. James D. Butler, of the State Historical Society of Wisconsin, for reading the manuscript, and for allowing me to append his kind note of favorable comment.

THE manuscript of CURIOUS QUESTIONS, Vol. II., has all passed under my eye. It has given me many a pleasant surprise, answering many an inquiry for which I would not know where to seek an answer outside of the four-score tomes of the London *Notes and Queries*. The questions, I am told, have all been asked by scholars in an educational course. Most of them must have occurred to others who have left the schools. The answers show research in many a devious path of life and literature. They satisfy the present needs of questioners, and at the same time guide them to the standards in each specialty. Accordingly, no reader will fail to be both taught and stimulated.

JAMES D. BUTLER.

STATE HISTORICAL SOCIETY,
MADISON, WISCONSIN.

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TO THE READER.

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"We must drink at the fountain of knowledge,
To quench the thirst of curiosity."

CURIOUS QUESTIONS.

1. "THE PRISONER OF HAM."

Napoleon III. obtained the title "Prisoner of Ham" under the following circumstances: On the death of the Duke of Reichstadt, son of Napoleon I. (July 22d, 1832), Louis Napoleon Bonaparte was the next heir, in the Bonaparte line, to the throne of France.

He was the son of Louis Bonaparte (brother of Napoleon I.), and Hortense Beauharnais (daughter of Josephine, first wife of Napoleon I.).

He came to Strasburg in 1836, dressed in the costume of an Emperor; he presented himself to the garrison and called upon them to support his claims to the throne.

He met with no encouragement and was soon arrested. Louis Philippe, king of the French, declining to bring him to trial, sent him to America.

This first attempt to restore the Empire and reinstate the Bonapartes excited only merriment, but, undiscouraged by failure, the would-be Emperor made an equally absurd descent upon Boulogne.

He landed there with a few followers and a tame eagle, expecting to arouse fascinating memories of the conquering eagles of Napoleon I.

He was again arrested, tried, and sentenced to be confined for life in the fortress of Ham, while the eagle was

turned over as a laughing stock to the Zoölogical Garden at Paris. The Prisoner of Ham in time escaped and fled to England.

After the Revolution of 1848, when Louis Philippe had also taken refuge in England, the fugitive Napoleon, by a popular vote, was declared President of the new French Republic, Dec. 20th, 1848.

By a *coup d'état*, on the plea of national necessity, Louis overthrew the Republican form of Government, and, by a popular vote again, became Emperor of the French, under the title of Napoleon III., Dec. 2d, 1852.

Thus Republicanism a second time sank under the Dictatorship of a Napoleon, and the "Prisoner of Ham" took up his residence in the palace of the Tuileries.

The rule of Napoleon III. was favorable to France. Towns and cities were greatly improved, especially Paris, which was almost rebuilt until it was the most beautiful city in the world. Manufacturing and commercial interests, also, were greatly extended. "The Empire is Peace" was proclaimed as the imperial maxim.

The Empire lasted, under Napoleon III., from 1852 to 1870. The chief events of his reign were the Crimean War, 1854; the War of Italy, 1859, and in 1867 the World's Fair, in Paris, the grandest exhibition of the industries of the world that had ever been devised.

The Empire was now at the height of its glory,—its downfall was rapid. Murmurs of discontent were soon heard; the Emperor had despotic power; liberty had been sacrificed; the debt was increasing, and too much expense was being lavished on the splendors of Paris; the health of Napoleon was failing—the Empire was in its decadence.

For some time a hostile feeling had been growing between France and Prussia; the jealousy of the French

PRISCILLA MULLEN

was aroused by the rapidly increasing territory and military strength of Prussia, whose aim was to consolidate the petty German States into one grand Empire, with Prussia at its head

An excuse for war soon presented itself. Among the candidates for the vacant throne of Spain was Prince Leopold, of Hohenzollern, a relative of King William of Prussia. France protested against this extension of Prussian influence, and the Prince, to preserve peace, withdrew his claim. This did not satisfy France; she demanded a pledge from William that *no* prince of the House of Hohenzollern should be or ever become a candidate for the Spanish throne. This demand being refused, war was declared by France against Prussia, July, 1870. (See Vol. I.) The Franco-German war was the downfall of the Empire, and the "Prisoner of Ham" was for six months a prisoner of war. He died in England, Jan. 9th, 1873.

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2. MILES STANDISH.

The "Courtship of Miles Standish" is a beautiful tribute from our poet Longfellow to the memory of his mother's ancestry, she being a lineal descendant of John Alden and Priscilla Mullens. The story relates the trials and sufferings of the Pilgrim Fathers. The "Pilgrims," one hundred and two in number, set sail from Plymouth in the Mayflower, and arrived off the coast of North America (now Massachusetts) in the winter of 1620, calling their settlement New Plymouth. The accounts of the trials and sufferings of these early settlers are among our most precious memorials, and descent from the first passengers of the Mayflower counts almost as much in this country

as the Norman pedigree in England. Longfellow has grouped in his story nearly all the traditions that have come down to us, and has included some of the memorable sayings of John Eliot, the missionary to the Indians. The incidents of the return of the Mayflower, and the plots of the savages to exterminate the colony, are matters of history; so, too, the sending by Miles Standish of John Alden to court the beautiful Priscilla by proxy; while the arch reply of the maiden, "Why don't you speak for yourself, John?" is heard in every household. A monument to the "Puritan Hero," Miles Standish, is in course of erection at South Duxbury, Mass. It is a statue of the brave pilgrim soldier, cut from Cape Ann granite. The character of Priscilla is one that charms us as we follow the story of her noble and womanly love, and when we remember that Longfellow was her lineal descendant, we feel an increased interest in the noble woman who dared to let her heart speak for itself. The poet has gone back more than two hundred years to lay this beautiful tribute on the grave of the mother of his race. The wedding procession, where Priscilla, like the classic Europa, is riding on a garlanded bull, (since no horses had been yet imported,) with her accepted and her rejected lover supporting her on the right and left, and the missionary Eliot just behind, is the subject of a painting by J. W. Ehninger of the National Academy. If Standish was so magnanimous as thus to assist in bringing home the bride, his rule over his own spirit proved him worthy of a yet more peerless queen of hearts.

B. J. Lossing, author of the "Field Book of the Revolution," owns a volume inscribed "Myles Standish, 1643." The signature is as bold as John Hancock's. The book is a translation of Ovid, by George Sandys in Virginia, the first book ever made in the United States. It was pub-

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lished at London in 1626, is finely illustrated, and is a most interesting memorial of the most belligerent of the Plymouth worthies.

3. "THE AURORA."

GUIDO RENI, 1575–1642. ROSPIGLIOSI PALACE, ROME.

The palace on the Quirinal (now belonging to the Rospigliosi family), was built by Cardinal Borghese on the site of the Baths of Constantine. Borghese ordered Guido to fresco the Casino of the palace, and the result was his masterpiece, "The Aurora." The Casino is open to visitors only on Wednesdays and Saturdays. It consists of three halls on the ground floor, and "the Aurora" is on the ceiling of the central one. It is one of the most celebrated frescoes in Rome. Aurora, the goddess of the dawn, is represented as scattering flowers before the chariot of the sun, drawn by four piebald horses. Seven female figures in graceful action, linked hand in hand, encircle the chariot, in which Phœbus, god of the sun, is seated; they typify the hours. Cupid attends the chariot as morning star.

Cupid, Aurora and Phœbus form a climax of beauty, and the Hours seem as light as the clouds upon which they dance.

Thousands of tourists are admitted yearly to the Casino of this palace to view this masterpiece of Guido. A large mirror has been so placed as to enable visitors to view the fresco with ease and comfort. The charm is thus doubled, as when "the swans in sweet St. Mary's lake float twin-like, swan and shadow." During the siege of Rome, in 1849, a twenty-pound shot from the French batteries struck the roof of one of the lateral pavilions, shattering one fresco. All the other works of art nar-

rowly escaped injury. The cannon ball is preserved, with an inscription, on a table in one of the rooms.

Byron says of the Aurora: "It is worth a journey to Rome to see it."

Hawthorne: "It could not be more lustrous in its hues if he had given the last touch an hour ago."

Burckhardt: "Certainly, taking all in all, the most perfect painting in the last two hundred years."

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4. "HE CAME IN LIKE A FOX, RULED LIKE A LION, AND DIED LIKE A DOG."

Pope Boniface VIII. (1294 to 1303) was scarcely dead when the epitaph, "He came in like a fox, ruled like a lion, and died like a dog," was proclaimed to Christendom. Boniface VIII. was elected to the papal chair after Celestine V. had abdicated, and he was soon embroiled in a quarrel with the Colonna family, who denied the validity of his election; hence the saying, "he came in like a fox." That he "ruled like a lion," is very clearly set forth in history; he understood papacy in the sense of universal dominion. His entry into Rome was attended with extraordinary pomp; two kings held the bridle of his palfrey as he rode from St. Peter's to the Lateran after his election. His reign was a series of contests with Philip the Fair, the Colonnas, the Emperor of Germany, and other crowned heads. Bull after Bull was issued. In 1300 Boniface proclaimed the first Jubilee. This celebration, deriving its name from the Jewish Feast of Trumpets, was at first to be proclaimed once in a century, though the ancient solemnity occurred every fifty years. As, however, this festival proved lucrative to the Pope, it was soon celebrated at shorter intervals, and in Jubilee year plenary indulgence was granted to all who

should visit the sanctuaries in Rome during that year. This secular Jubilee became a source of revenue and scandal to the Church, in about equal proportions. King Philip the Fair, of France, was the most vigorous opponent to the aggressive policy of the Pope. In 1301 Boniface issued a Bull convoking a council of the French bishops at Rome, to examine into the conduct of King Philip, at the same time affirming it to be heresy not to believe that the king is subject to the Pope in secular as well as spiritual affairs. The French nation supported Philip and formally declared that the king held his power in feoff to no one, and in secular matters was subject to God alone. Philip, therefore, forbade the bishops attending the council. In 1302 the claims of the Pope were still more strongly set forth in a second Bull, convoking the bishops of France in council, under pain of excommunication. Philip again forbade their obeying the mandate, and summoned a general council at Lyons to judge the Pope. In April, 1303, Boniface excommunicated Philip, and in June the assembled Estates of France declared the Pope a heretic and a criminal. The king sent Guillaum de Nogaret and Sciarra Colonna to Rome to seize the Pope and bring him before the Council of Lyons. They armed three hundred malcontent Italian nobles, surprised the Castle of Anagni (where the Pope was then residing), forced the palace, seized the person, diamonds and papers of the Pope, and guarded him as a prisoner. After three days, the citizens of Anagni rescued the Pope and took him to Rome, where he was protected in the Vatican. The haughty spirit of Boniface could not recover from this outrage; he fell into a violent fever and went mad "like a dog," raving at all who approached him, and gnawing off his own fingers in the death struggle. He lived just thirty-four days after

his imprisonment, dying in October, 1303. He was buried with great pomp in a splendid chapel which he had built himself and adorned with mosaics. Tosti, Drummond, and Cardinal Wiseman, of later times, have undertaken to defend Boniface VIII.—going so far as to say that his death was peaceful. Boniface, by his persecution of the Ghibellines, incurred the bitter enmity of Dante, who consigns him, in the "Inferno," to one of the lowest circles of hell.

5. THE "BATTLE OF THE BROTHERS."

The successors of Charlemagne seem to have inherited only the title of their great ancestor; the descendants of Clovis were wicked, those of Charlemagne were weak. Louis, the Good-natured (814-840), the only son of Charlemagne, succeeded him as emperor; having divided his kingdom among his three sons, he afterward foolishly attempted to provide for a fourth, their step-brother, out of their inheritance; this led to open warfare. In a battle against his three sons (long called the "Field of Lies"), he was deserted by his own army; he was twice forced to perform public penance, twice shut up in a cloister, and twice brought out to pacify the deadly quarrels of his children. He died in a campaign against his son Louis; then followed the "Battle of the Brothers" (841). The great title of Emperor fell to Lothaire, the eldest son; the other brothers, Charles and Louis, refused submission to him, and a terrible battle ensued, in which 100,000 men are said to have perished; this battle is also called the Battle of Fontenay. It ended in the Treaty of Verdun, by which the three brothers made a peaceful partition of their lands; to Lothaire, with the title of Emperor, was assigned Italy

and a long strip of land extending across Europe to the North Sea. Louis received the territory on the east of the Rhine, comprising the chief part of modern Germany, and called East Frankland; all of old Gaul fell to Charles, and was styled West Frankland (in Latin, Francial), whence the present name, and the beginning of France as a distinct nation. Thus the division of the great empire of Charlemagne among his three grandsons was the beginning of the three modern kingdoms, Germany, Italy, and France, which rapidly became more distinct in language, character, and interest. It was soon after the Battle of Fontenay, or the "Battle of the Brothers," that the famous "Oath of Strasburg" was taken, wherein Charles and Louis formally renewed their allegiance to the Emperor. Louis first explained the oath to his men in the German tongue; Charles did the same to his warriors in Franco-Roman, the parent of the present French language. Then Charles, standing before the Germans, took the oath in their language, while Louis, in the presence of the Frenchmen, took the same oath in the Roman tongue. This incident shows how already the two nations were becoming distinct in speech. The oaths are still preserved, and that taken by Louis before his brother's troops is the oldest monument of the French language.

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6. "BLIND OLD DANDOLO."

"Oh for one hour of blind old Dandolo!
Th' octogenarian chief, Byzantine's conquering foe."
Childe Harold, Canto IV., Stanza xii.

We hear little of "blind old Dandolo" until his elevation to the ducal throne of Venice in 1192. Though at that time eighty-four years old and blind, he was not

infirm, and even exhibited the vigor and fire of robust manhood. Having entered into an alliance, in 1202, with the leaders of the fourth Crusade, he agreed to furnish vessels to transport their army to the Levant. There was some delay about obtaining a commander for the Venetian armada, when the Doge ended it by offering himself. After mass had been celebrated in St. Mark's Church, he suddenly ascended the tribune and addressed the people. "Seigniors," he said, "you are sharing with the bravest people upon earth the most glorious enterprise which mortal can undertake. I am a very old man (ninety-four years), infirm in health, and in greater need of repose than glory; yet, if it be your pleasure that I should take the sign of the cross to watch over you, who am your sovereign, and leave my son in my stead to protect our country, I will cheerfully go, and live and die with you and the pilgrims." The multitude, as if with one voice, exclaimed, "We beseech you, in God's name, to do as you have said, and go with us." Dandolo left the tribune, knelt before the high altar, where he shed tears of holy enthusiasm, then fixing the cross upon his ducal cap, and appointing his son regent, he left the cathedral to prepare for the voyage. The fleet set sail October 9th, 1202. It numbered fifty galleys and four hundred and fifty other vessels, all gay with blazoned banners, the colors of different nations, the gleaming of shields, and the glitter of axe and spear. Forty thousand warriors seemed then a host fit to conquer the world, and the Crusaders, overcome with emotion, broke out into songs of prayer and praise as they glided down the Adriatic. Dandolo himself led the attack upon Constantinople, "Byzantine's conquering foe." Two ships, the Paradise and the Pilgrim, were tied together, and a drawbridge or ladder was let down to the walls. The Doge

was the first to enter the city (July 17th, 1203). The throne of Constantinople was offered by the Crusaders to Dandolo, but he declined it. He died on the first day of June, 1205, aged ninety-seven years, having reigned thirteen years, six months and five days, and was buried in the Church of St. Sophia, Constantinople.

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7. "RAPHAEL'S HOURS."

It has been a discussion of long standing among art critics, as to whether Raphael ever painted the series of pictures, twelve in number, known as "Raphael's Hours," or even made the designs for them. No definite conclusion has as yet been reached; we can but give the various theories as to their history and describe the pictures. Our authority is drawn mainly from "Raphael: His Life and Works," by J. A. Crowe and G. B. Cavalcaselle, and an extract from the "Journal of Speculative Philosophy," of 1877, translated from the German of Carl Clauss. According to Passavant ("Raphael," II., p. 353), the Hours were executed by some disciple of Raphael in the interior of a Roman palace. A more modern writer, after quoting Passavant, affirms that the assumption of historians as to the place in which the Hours were displayed can be neither proved nor disproved, but that to affirm that they were in the Vatican, was equivalent to confounding them with another cycle of frescoes which Raphael left in the bath room of Cardinal Bibbiena. That the Hours are due to Raphael's disciples, there is no reason to doubt; that they had their origin in sketches made by Raphael himself is all the more probable, because none of his disciples were capable of creating figures so completely in the spirit of the antique, yet so fully impressed with the stamp of the

Italian revival as are these. The question which still remains to be decided is where were these Hours placed, and how can it be shown that they were part of the decoration of the Sala Borgia at the Vatican. Previous to 1805–6, we learn from a rare print by Montagnani that the ceiling was decorated in a form different from that which we now see. It contained frescoes of the twelve figures of the Hours, in groups of three, on two sides of the rectangle, resting (as handed down to us in the copper plates engraved by Fosseyeux and his comrades in 1805 and 1806) not on the air, but on flowers rising from antique meanders. The point which is still obscure is, the time when the ceiling of the Sala Borgia was altered. The Hours were identical with antique figures engraved by Piranesi from the wall decorations at Herculaneum. It may be that the originals were at Herculaneum and were copied by Roman imitators before the opening of the Christian era. It is characteristic of the Hours, that some critics of the nineteenth century ascribed them to Raphael, while ignorance of the place in which they were executed was absolutely universal.

Many of Raphael's sketches for the Pompeiian style of wall decorations have come down to us in the form of copies by his scholars, or as drawings or engravings. To these last belong the well-known allegorical representations called "Raphael's Hours." These are supposed to be a part of the original decorations entitled "The All-conquering Power of Love," in a room of the Vatican (the so-called bath room of Cardinal Bibbiena); on similar grounds they are said to have been drawn in the Villa Spada on the Palatine Hill. But no trace of these paintings is to be found in either of these places. And, moreover, there is nothing known as to where the originals were found from which these copies were en-

graved; while all agree that they are not unworthy, for the most part, of the name of the great master. So much for the uncertain history; now for the pictures.

These pictures do not adopt our system of hours, but that of the Orientals, according to which the day, from sunrise to sunset, was divided into six hours, as was also the night from sunset to sunrise. The Hours are represented by twelve female figures gracefully draped and floating in space. They are supposed to depict the various moods which the different hours of the day and night produce in the minds of men. They are clearly distinguishable in character and wonderfully wrought out in form, and their rapid yet graceful motion suggests the flight of time.

The First Hour of the day, swift in flight and joyous, comes with high-held torch to awaken the sleepers; she holds in the loose folds of her robe the roses with which she daily adorns the southern gate of heaven.

With a beaming smile, holding in her extended hands the already ascended sun, floats the Second Hour over the awakened earth.

Under the sign of Jupiter, the shining one who rules in the regions of light, comes the Third Hour of the day. She bears in her hands a censer, reminding one of the offering to be brought to that god.

The Fourth Hour bears in her hands a sun dial which denotes the afternoon hours.

The Fifth Hour represents to us the departing day. In her left hand she holds a bunch of grain, the fruit of her creation; with the right she points to the rising moon.

The Sixth and last Hour of the day floats in with the twilight, bearing in one hand a flower greeting, in the other a bat, the symbol of wavering imagination and of the coming night.

The Hours of the night are, perhaps, more beautiful than those of the day. The first bears in one hand the sleep-inducing poppyheads,—in the other an owl, guardian of the night. Her face is filled with an expression of longing, as if she faintly remembered the pleasures of the day. The planet Mars, rising above her head in the background, betokens the many evils which threaten mankind during the night.

The Second Hour of the night is more strongly emblematic of the flight of time. With her right hand she holds aloft an hourglass, with her left the drapery which her swift motion disarranges.

The Third, or midnight Hour hovers under the sign of the planet Saturn, shielding with her dark raiment an animal of night.

The blessings of night are represented, in the Fourth Hour, by a winged figure crowned with flowers, pouring from an urn the blessings of dew.

The Fifth Hour, under the planet Venus, holds in her arms an owl, sacred to Minerva, goddess of wisdom,—this betokens the secrets which discover themselves to the inspired seeker in the stillness of night.

Finally, the Sixth Hour represents the sweet pictures which the dreams of early morning bring. Over her head is the planet Mercury, which, as morning star, appears before the sun. The butterfly wings of the figure and the singing swan on her arm suggest Psyche floating upward to her everlasting home.

The small panel pictures at the bases of the Hours are as beautiful as they are interesting. Their meaning may be easily traced. The swan (First Hour of Day), the dove (Second Hour of Day), and the ram (Fourth Hour of Day), are animals sacred to Venus. The bristly animals (Fourth Hour of Night) and the panther betoken

the double nature of love; and the snake-teasing squirrel (First Hour of Night) its play with jealousy. The altar wound round with a snake (Fifth Hour of Day) signifies prosperity or health. The lizard before the urn containing diseases, evil dreams, etc. (First Hour of Night), is the good angel of the sleeper. The tripod with a flame watched by a cock (Sixth Hour of Night) is the altar of the Penates, or household gods, the symbol of peaceful home life. The meaning of the owl, which flies away before the emblems of the Arts, as also of the other animals with which the fancy of the painter plays, needs no further explanation. The arrangement of the pictures (the drawing of the figures on a dark background) is that of Pompeiian wall-paintings. The Hours are conceived in the spirit of the antique, yet in the general contour, in the beauty of the lines of motion, and particularly in the rendering of forms, there is more suggestive of Raphael than of the antique. Altogether, in the amount of beauty they unfold, the Hours furnish a rich fountain of art enjoyment. An American calling on Mary Cowden Clarke (to whom we owe the Shakespearean master-key), at her Villa Novello in Genoa, found the hall of entrance frescoed with large copies of these Hours, which are sure to be more and more reproduced. If not from Raphael's hand, these fairy-like creations are surely after his heart.

8. CHESS.

The word chess is derived from the Persian shah, king; checkmate or shahmat means "king confounded or overcome." The origin of the game of chess is undoubtedly Oriental, but its date is lost in antiquity. Terms connected with it are found in the Sanscrit, as well as other Asiatic languages. Some authorities give the credit of

inventing the game to Palamedes, a Grecian hero of the Trojan war, about 1080 B.C. A game essentially the same as modern chess was played in Hindostan nearly 5000 years ago. The original Hindu game was played, as now, on a board of sixty-four squares, but by four persons, two being allied against two, as in whist. From Hindostan, chess spread into Persia and thence into Arabia; the Arabs, it would seem, introduced the game into Spain in the eighth century, and thence it spread through Western Europe. In England the game seems to have been known prior to the Norman Conquest. It is the most intellectual of all games of skill, involving the faculties of both memory and foresight to a large degree. Dr. Benjamin Franklin admired the game greatly, and wrote upon the advantages gained by it in the cultivation of the mind and character, particularly in the promotion of the habit of circumspection. With Napoleon I. it was a favorite recreation, and many men of superior intelligence have enjoyed it. The great American chess player, Paul Morphy, visited Europe in 1858 and conquered in turn all the most distinguished living players of his day. His most astonishing feat was playing, blindfold, six games at once, with as many different players, and winning them all. The names of what we call "chess-men" are: King, Queen, Bishop, Knight, Rook (or Castle) and Pawn. The term rook is from the Sanscrit *roka*, Persian *rukh*, meaning a ship or chariot; pawn is said to be from *peon*, an attendant or foot soldier (Latin *pes*). The books written upon the subject of chess alone would form a library of considerable size.

9. "THE ROYAL MURDERESS."

[Translated from the French.]

The Queen who stands in history accused of murdering ten kings, or the sons of kings, is Fredegonde, "The Royal Murderess." She was born at Montdidier, in the country we now call France, about the year 545 A. D.

She was descended from an obscure Picardy family, and was possessed of great beauty, coupled with insatiable ambition. She became enamored of Chilperic, King of Neustria, and resolving to make herself powerful through him, sought employment as a servant in the household of his Queen, Andovere, whom she deliberately set about to undermine. By her connivance, during the absence of Chilperic on an expedition against the Saxons, he was induced, on his return, to divorce Andovere, shut her in a convent, and raise Fredegonde to her place in his household, though without conferring on her the title of Queen. The King then sought a consort of his own rank, and married Galswinthe, a daughter of the Visigoth King of Spain. This unfortunate princess was not destined to enjoy the glories of the court very long; for Fredegonde once more laid siege to the heart of the King as soon as the honeymoon was over, and Galswinthe was soon thereafter found strangled in her bed. Fredegonde then induced the King to set her on the throne, which he did, in 568, while she was still in the bloom of her beauty. Her treatment of Galswinthe, however, had aroused the hatred of the latter's sister, who was the wife of Sigebert, King of Austrasia. Sigebert was therefore induced to lead an expedition into France, which was so successful that the Austrasian Court was set up for a time in the city of Paris. He was about to carry his victory further, when Fredegonde sent for two of her trusty retainers, and prom-

ised them abundant honor and reward if they would take Sigebert's life. Gaining an audience with that monarch, under pretence of a desire to take an oath of fidelity to him, they struck him down in the midst of his attendants. The two men were immediately killed; but the Queen had attained her purpose, for when Sigebert died, the strength of the invading army was gone, and the widowed Queen of Sigebert was easily captured and sent a prisoner to Rome. For some reason, doubtless through fear of vengeance from the King of Spain, Fredegonde made no attempt upon this woman's life, but turned her attention to the sons of Andovere, the oldest of whom, through loyalty to his ill-treated mother, had taken up arms against Chilperic. This young man, named Merovee, was assassinated near Rheims by her order. Theodobert, the second son, met with a like fate. The third she tried to entangle in a traitorous conspiracy, punishable with death, but he was able to prove his innocence; she then had him sent into a region where a terrible epidemic was raging, but he was not attacked by the disease. Finally, in despair of getting rid of the youth by any other means, she accused him of having poisoned two of her own children (whom some narrators accuse her of having made way with herself), and Chilperic, always credulous, had him thrown into prison, where he was soon afterward murdered in his cell. The only remaining child of Chilperic and Andovere was a daughter, Basile, whose beauty made Fredegonde furious. The poor girl was therefore seized at her command and sent to a convent.

Even Fredegonde's own children were not exempt from the manifestations of her thirst for blood. She took her daughter Regunthe into the room where the King's jewels were kept, and opening the treasure chest, invited her to feast her senses on the beautiful objects

inside. The girl responded gladly. First she looked at the gems, then thrust her hands in and felt them, and finally, in a burst of enthusiasm, put her head down to kiss them. This was the opportunity Fredegonde had sought, and she let fall the cover of the chest, which would have beheaded her daughter but for the presence of a group of courtiers near by, who hastened to her rescue. Even Chilperic himself is said to have lost his life through her perfidy. His blood-thirsty spouse had grown weary of him, and one day, when the King, returning from the chase, was about to alight from his horse, he was stabbed by an unknown hand, believed to be that of the Queen or her young page. After Chilperic's death Fredegonde's star declined. For awhile she threw herself and her son Clotaire upon the good will of Goutran, King of Burgundy. He gave his royal recognition to the little boy, whom he proclaimed King of the Franks, under the title of Clotaire II. Fredegonde, however, he distrusted, and she retired to Rueil, in the neighborhood of Rouen, where she set up a petty court, and attempted to satisfy her long-standing grudges against the widow of Sigebert, the latter's son Childebert, and several others who had crossed her path at various times. For some reason, real or fancied, she procured the assassination of Pretextat, Bishop of Rouen, who was stricken down at his altar; and the Bishop of Bayeux narrowly escaped a like fate. King Goutran, who was also among those whom she had marked for death, was spared by happening to discover the plot for his assassination. War broke out between the young King Childebert of Austrasia and the Mayor of the Palace of Clotaire II. As her son was not yet ten years old, Fredegonde herself took the head of the army.

To her shrewd counsel is ascribed the success of this

campaign, which was decisive, and which placed her son's future fortunes on a firmer basis. Fredegonde died in 597, in the high tide of her own and the young King's prosperity. It is said that she had only one regret on her deathbed, and that was that some of her attempts at assassination had failed, and had prevented her from carrying out her general scheme for the overthrow of her enemies and the aggrandizement of her son.

This son seems to have been the one human being to whom she was sincerely and unselfishly attached, and for whose sake she had pursued a long career of crime. She was buried beside her husband in the basilica of St. Vincent or St. Germain des Pres, where visitors were shown, down to the eighteenth century, the stone that covered her tomb. This stone, one of the oldest funeral monuments of the French kings, is now, or was within a short time, in the museum of Chiny. It is a mosaic, representing Fredegonde in her royal costume, her face covered with the veil which was in her day the symbol of widowhood.

[Authorities: Annals of Gregoire de Tours; Chronicle of Fredegonde; Grand Dictionnaire Universel du XIX. Siecle.]

10. "THE BATTLE OF THE KEGS."

In January 1778, while the channel of the Delaware river was nearly free from ice, some Whigs at Bordentown, N. J., sent floating down the river a number of torpedoes in the form of kegs, filled with gunpowder, and so arranged mechanically that they would explode on rubbing against any object. It was hoped that some of these torpedoes would touch a British war vessel at Philadelphia, explode and sink her. One of them, touching a piece of floating ice in front of the city, blew up,

and created intense alarm. For twenty-four hours afterward, not a thing was seen floating on the bosom of the river without being fired at by the British on the shore. This amused the Americans greatly, and Judge Francis Hopkinson, one of the signers of the Declaration of Independence, wrote the following satirical ballad about it :—

Gallants attend, and hear a friend
Trill forth harmonious ditty ;
Strange things I'll tell, which late befell
In Philadelphia city.

'Twas early day, as poets say,
Just when the sun was rising,
A soldier stood on a log of wood
And saw a thing surprising.

As in amaze he stood to gaze,
The truth can't be denied, sir,
He spied a score of kegs or more,
Come floating down the tide, sir.

A sailor, too, in jerkin blue,
This strange appearance viewing,
First damned his eyes, in great surprise,
Then said : " Some mischief's brewing !"

" These kegs, I'm told, the rebels hold,
Packed up like pickling herring ;
And they're come down t' attack the town,
In this new way of ferrying."

The soldier flew, the sailor, too,
And scared almost to death, sir,
Wore out their shoes to spread the news,
And ran till out of breath, sir.

Now up and down, throughout the town,
Most frantic scenes were acted ;
And some ran here and others there,
Like men almost distracted.

Some "Fire!" cried, which some denied,
But said the earth had quakèd;
And girls and boys, with hideous noise,
Ran through the streets half naked.

Sir William, he, snug as a flea,
Lay all this time a-snoring;
Now in affright he starts upright,
Awaked by such a clatter;
He rubs both eyes, and boldly cries:—
"For God's sake, what's the matter?"

At his bedside he then espied
Sir Erskine at command, sir.
Upon one foot he had one boot,
And t'other in his hand, sir.

"Arise! arise!" Sir Erskine cries,
"The rebels, more's the pity,
Without a boat, are all afloat
And ranged before the city.

The motley crew, in vessels new,
With Satan for their guide, sir,
Packed up in bags, or wooden kegs,
Come driving down the tide, sir.

Therefore prepare for bloody war;
These kegs must all be routed,
Or surely we despised shall be,
And British courage doubted."

The royal band now ready stand,
All ranged in dread array, sir,
With stomach stout to see it out,
And make a bloody day, sir.

The cannons roar from shore to shore,
The small arms make a rattle;
Since wars began, I'm sure no man
E'er saw so strange a battle.

The rebel dales, the rebel vales,
With rebel trees surrounded,
The distant wood, the hills and floods,
With rebel echoes sounded.

The fish below swam to and fro,
Attacked from every quarter;
"Why, sure," thought they, "the devil's to pay
'Mongst folks above the water."

The kegs, 'tis said, though strongly made
Of rebel staves and hoops, sir,
Could not oppose their powerful foes,
The conquering British troops, sir.

From morn to night, these men of might
Displayed amazing courage,
And when the sun was fairly down
Retired to sup the porridge.

A hundred men, with each a pen
Or more, upon my word, sir,
It is most true, would be too few
Their valor to record, sir.

Such feats did they perform that day
Against those wicked kegs, sir,
That years to come, if they get home,
They'll make their boasts and brags, sir.

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11. "THE DREAM OF PILATE'S WIFE."

OIL PAINTING. SIZE 6 FT., 4 IN. HIGH, 9 FT., 7 IN. WIDE.
TIME 1873–'74. DORÉ.

This picture is illustrative of St. Matt. XXVII., 19: "His wife sent unto him saying, 'Have thou nothing to do with that just man, for I have suffered many things this day in a dream because of him.'"

The entire picture partakes of the character of a dream. Pilate's wife, whose name by tradition is Claudia Procula, is represented as a beautiful young woman, with sleep-dazed eyes. She is descending a broad staircase leading from her bed chamber at the extreme left of the picture. The appearance of the bed is such as to leave the spectator in doubt whether the Roman matron is really there,

while she imagines herself walking down to the hall, or whether she is actually wandering forth in sleep. An angel with outstretched wings attends her, and seems to call up the vision which we, instructed by the history of eighteen centuries, are able to interpret as the triumph of Christianity.

The Saviour Himself is, of course, the grand central figure of the vision.

Those who so cruelly and brutally put Him to death are on their knees at His feet, begging for mercy and forgiveness.

The prisoners in the fortress near by stretch forth their hands to Him, as the chains fall from them.

The Apostles press near to their Lord, while behind, a long procession of saints, martyrs, conquerors, royal converts, bishops, monks, knights and crusaders, stretches on and on to the far end of time. The famous doctors, St. Ambrose of the West, and St. Athanasius of the East; the Empress Helena; the first Christian Emperor, Constantine; the restorer of Palestine to the Christians—Godfrey of Bouillon; the brightest pattern of the Middle Ages, Louis IX. of France, both saint and king, may each be recognized there with the vividness and disorder of a dream. The three lights of the picture should be noted: one from the sleeping apartment, which falls upon Claudia and illumines the wings of the angel; one emanating from the figure of Christ; and a third, in the far distance, indicating the future triumph of Christianity. This last light is a cross, shedding a radiance which reveals the sky thronged by a host of angels. A perfect tone of color pervades the whole picture, while the proportions are faultless.

Paul Gustave Doré, a French artist, was born at Strasburg in 1833, and died in 1883.

He was at first celebrated chiefly for his book illustrations, or drawings on wood for engraving; but in later years he became preëminent for his many large and striking oil paintings on religious subjects. "The Triumph of Christianity" embodies pictorially the same idea of the overthrow of Heathenism by Christianity which Milton poetically developed in his "Ode to the Nativity." Some passages in the poem serve without alteration as descriptions of parts of the picture, though Doré, when he painted the picture, had never read the poem.

12. LION-HEARTED KINGS.

The epithet lion-hearted is more ancient than is commonly believed. The lion-hearted Hercules is celebrated in the Iliad, and in the Odyssey Penelope gives that title to her husband Ulysses.

Richard I, of England, was called "Cœur de Lion," or "Richard of the Lion-Heart," on account of his dauntless courage. At the siege of Acre he performed such prodigies of valor that for many years after his name was used by Syrian mothers to awe their children; and if a horse started suddenly, its rider would cry out, "Dost thou think King Richard is in that bush?" "Cœur de Lion" has been applied also to Ladislaus I., of Poland, who was equally famous in war and peace.

"The Lion" has been applied to many kings, and also to one queen. The Saracen Ali was called "The Lion of God." Gustavus Adolphus, of Sweden, was called the "Lion of the North." Henry, of Bavaria, and Louis VIII., of France, were both called "the Lion." Queen Elizabeth, of England was called the "Lioness."

13. AN EMPEROR WHO NEVER SAW HIS BRIDE.

Nearly all of the important events in the history of Maximilian I., Emperor of Germany, were in some way associated with his matrimonial affairs. In 1477, before he came to the throne, he married Mary of Burgundy, daughter and heiress of the late Charles the Bold, of France. This occasioned several years of strife between the Emperor and Louis XI., King of France, who claimed part of the possessions of Charles the Bold. An agreement was finally concluded, by which Margaret, the daughter of Maximilian and Mary, was to marry Charles the Dauphin, of France, and was to receive as her dower Artois, Flanders, and the Duchy of Burgundy. This was all arranged regardless of the fact that the Dauphin, by a previous treaty, was already affianced to Elizabeth, daughter of Edward IV., of England. Margaret, now called the Dauphiness, was sent to France, when only two years old, to be educated as the future Queen of France. The untimely death of her mother, Mary, left Maximilian free to take another wife, and he chose the rich Princess Anne, of Brittany, to whom he was married by proxy, in 1482, being at the time engaged in a war with Hungary. In the meantime Louis XI. had died, and his son, the Dauphin, had come to the throne as Charles the VIII. Disregarding the proxy marriage of Maximilian with Anne, of Brittany, he broke his engagement with Margaret, sent her back to Vienna, and immediately consummated a marriage with Anne himself. Thus Brittany, the last of the independent provinces, was annexed to the crown of France.

The offended and indignant Maximilian, although he had never seen his bride, immediately prepared to invade France, and secured the coöperation of Henry VII., of

England, and the free cities of Suabia. This formidable movement, however, received a severe check in the refusal of the Netherlands to acknowledge the league. Henry VII. withdrew from the alliance, and Maximilian was obliged to conclude a treaty of peace, in 1493, on his accession to the Imperial throne of Germany. He afterward married Bianca Sforza, a daughter of the Duke of Milan; this marriage involved him in wars with Venice, Milan, the Pope, Naples, France and Spain. Notwithstanding his numerous wars, his government of Germany did not lack good results; commerce and industry, as well as science and art, made progress, and he succeeded in establishing a much higher grade of public safety throughout his realm. Maximilian's reign is considered the link between the Middle Ages and modern times. His valiant deeds in battle and tournament were stamped with the character of the Middle Ages, while, on the other hand, the discoveries and inventions of his age were heralds of the modern period. He has been styled "The Last of the Knights." He died in 1519, and was succeeded by his grandson, Charles V.

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14. "THE CUPS THAT CHEER, BUT NOT INEBRIATE."

> "Now stir the fire and close the shutters fast,
> Let fall the curtains, wheel the sofa round,
> And while the bubbling and loud hissing urn
> Throws up a steamy column, and the cups,
> That cheer but not inebriate, wait on each,
> So let us welcome peaceful evening in."

The above quotation is taken from Cowper's masterpiece, "The Task." Had he written nothing else, his name would still have been immortal. All lovers of good literature are familiar with the sad yet beautiful life of the poet;

and there is scarcely any region of England so well known in imagination as the haunts of Cowper at Olney and Weston. There he lived with his friends, the Unwins, Lady Austen, Lady Hesketh, and the Throckmortons; and in the whole range of literature no more beautiful instance can be found of mutual attachment between a literary man and his friends, than in the life of William Cowper. His life and his compositions present to us the most striking contrast; he was timid in disposition, yet bold in his writings; melancholy in mind, yet full of humor in his correspondence; unhappy to an extraordinary degree, yet he made the whole world merry with his "John Gilpin;" despairing of God's mercy and salvation, yet his religious poetry is of the most cheerful and triumphant character; often thoroughly insane, even to the degree of attempting suicide, yet nothing could surpass the sound nature of his compositions; all these are bright and clear. "No writer," says Howitt, "surpasses Cowper as a moral and religious poet." To Mrs. Austen the world is indebted for "John Gilpin," the Homer Translations, and above all, "The Task," written in 1785. During one of his fits of depression, Lady Austen, to divert him, proposed that he should write something in blank verse. "Set me a task, then," said he. "O, you can write on anything; take that sofa!" And so his masterpiece begins—

> "I sing the sofa. I who lately sang
> Truth, Hope, and Charity, and touch'd with awe
> The solemn chords, and with a trembling hand,
> Escap'd with pain from that advent'rous flight,
> Now seek repose upon an humbler theme;
> The theme though humble, yet august and proud
> Th' occasion—for the fair commands the song."

It has been well said, "The Sofa was but a hook to

JOHN GILPIN . p. 28, ii.

hang his theme upon." "The Task" is a long poem, divided into six Books, with subjects as follows: Book I., The Sofa; Book II., The Time Piece; Book III., The Garden; Book IV., The Winter Evening; Book V., The Winter Morning Walk; Book VI., The Winter Walk at Noon. He begins Book I. with a history of seats in general, and having brought it down to the time of sofas, his mind reverts to the days of boyhood, when, after rambling along the banks of the Thames until tired, he needed no sofa on his return. The nature of his theme, the sofa, suggestive of home scenes and experiences, naturally led to a treatment of topics coming up in every-day life, without order or coherence. Hence, few poems contain so great a number of things attractive and interesting to the reader. The success of "The Task" was instant and decided. "The best didactic poems," says Southey, "when compared with 'The Task,' are like formal gardens in comparison with woodland scenery." The quotation which introduces this article is from Book IV., The Winter Evening. He first describes the coming in of the post:—

"Hark! 'tis the twanging horn o'er yonder bridge;"

then his expectant hand opens the evening paper

"To learn the news from noisy London, and the universe."

* * * * * * * * * * * * * *

"'Tis pleasant, through the loopholes of retreat,
To peep at such a world; to see the stir
Of the great Babel, and not feel the crowd;"

and with perfect content he closes The Winter Evening:—

"And God gives to every man
The virtue, temper, understanding, taste,
That lifts him into life, and lets him fall
Just in the niche he was ordained to fill.
To the deliverer of an injured land

He gives the tongue to enlarge upon, a heart
To feel, and courage to redress her wrongs;
To Monarchs, dignity; to Judges, sense;
To Artists, ingenuity and skill;
To me, an unambitious mind, content
In the low vale of life, that early felt
A wish for ease and leisure, and ere long
Found here that leisure and that ease I wish'd."

His Winter Walks, Books V. and VI., contain beautiful descriptions of nature and reveries upon various subjects. The country he describes is homely and flat, yet it becomes transfigured and ennobled as seen through the poet's description. The homes and haunts of Cowper are still accessible to tourists. The Yardley Oak, with its hollow trunk, and its lopped and dilapidated crown—

"Its high top bald with hoary antiquity,"

bears this inscription: "Out of respect to the memory of the poet Cowper, the Marquis of Northampton is particularly desirous of preserving this oak. Notice is hereby given, that any person defacing, or otherwise injuring it, will be prosecuted according to law."

In the hollow of this tree Cowper would sit for hours during the season of his melancholy. The fame he has conferred upon it by so doing has nearly proved its destruction. Whole branches, and great pieces of its trunk, have been cut away and manufactured into relics. Leaving the scenes where his life, saddened by morbid imagination, yet rich in its benefits to mankind, had been passed, he went with his venerable friend, Mrs. Mary Unwin, to Dereham, in Suffolk. There both of them died—she in 1796, and he in 1800.

"The Task" abounds in many beautiful maxims:—

"God made the country and man made the town."
"What none can prove a forgery may be true."
"He is the freeman whom the truth makes free."

MADONNA DI FOLIGNI

It is related of Cowper that in 1799, during one of his fits of melancholy, he meditated suicide by drowning in the Thames. He ordered a cab and gave the driver directions to take him to a certain bridge. A heavy fog prevailed that night, and after driving for about an hour the cabman confessed that he was lost, and could not find the place. Cowper alighted to give the man fuller directions when he perceived that he was in front of his own door. He dismissed the cab, went to his room, and wrote that beautiful hymn,

"God moves in a mysterious way
His wonders to perform."

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15. "THE MADONNA DI FOLIGNO."

RAPHAEL, 1483–1520. THE VATICAN.

Of family votive Madonnas, this work is Raphael's masterpiece. It is one of three pictures occupying a room in the Vatican Gallery, the other two being "The Transfiguration," by Raphael, long accounted the first picture of the world, and "The Last Communion of St. Jerome," by Domenichino, being accounted second in rank. The two hang on opposite walls, the Madonna at the end of the room. This picture was ordered by Sigismund Conti (private secretary of Pope Julius II.), as a votive offering for the preservation of his life when endangered by a thunderbolt. In 1511 it was dedicated and placed over the high altar in the Church of Ara Coeli, at Rome, which belongs to the Franciscans. The donor died in 1512, and in 1565 his grandniece obtained permission to have the picture removed to her convent in Foligno. It was taken from there to Paris in 1797, but was restored to Italy in 1815, and has been in the Vatican ever since.

In the upper part of the picture, seated upon the clouds, and surrounded by a nimbus of angelic heads, we see the Madonna supporting the infant Jesus partly with her drapery. Below the Madonna, in the background, is the city of Foligno (between Rome and Florence), the native city of the donor,—hence the name of the picture. A meteor is descending upon Foligno, but the city is spanned by the rainbow of promise. At the right of the picture in the foreground, Sigismund Conti is kneeling with clasped hands, gazing upward with intense gratitude and devotion; it is a life portrait. Behind him stands St. Jerome, with his hand placed upon the head of Sigismund, evidently imploring protection for him from the Virgin Mother. Jerome appears as the patron saint of all ecclesiastics. Opposite are the figures of St. John the Baptist, pointing upward to the Redeemer, and St. Francis, pointing down and imploring a blessing upon the Church of Ara Coeli, St. Francis being the patron saint of the Franciscan order. In the center, dividing these groups, stands a lovely angel boy, holding in his hand a votive tablet, on which are inscribed the names of the painter and the donor, and the date, 1512. The picture is all aglow with life and beauty. We know not whether to admire most the contrasting figures, the coloring, the grouping or the expression. The Madonna throned on a rainbow was clearly suggested by one of the sublimest scenes in the Apocalypse, and is worthy of its great original.

16. "THE CHIAN HATH BOUGHT HIMSELF A MASTER."

This proverb commemorates an event, and is a sarcasm upon Statecraft. Chios is one of the largest and most famous islands of the Ægean Sea. It was colonized by Ionians, and remained an independent and powerful maritime State until the great naval defeat of the Ionian Greeks by the Persians. The Persians had at that time laid waste the island of Chios, and made the Chians their subjects, in 494 B. C. In 479 B. C., the Chians attempted to throw off the Persian yoke by becoming the allies of the Athenians. The Athenians in turn made them their subjects, and sold them into slavery, which gave rise to the above proverb.

17. THE MOTHER OF HER COUNTRY.

Maria Theresa, Archduchess of Austria, Queen of Hungary and Bohemia, and Empress of Germany, was born in 1717, the eldest daughter of Charles VI., of Austria. She acquired, through her force of character, her wisdom and uprightness, and her unselfish devotion to the welfare of her realm, the title, "Mother of her Country." Ascending the throne at the age of twenty-three years, she found herself confronted by a combination of potentates, who had agreed among themselves to dismember the Austrian Monarchy and divide the spoils, under the guise of asserting certain just claims of theirs to various parts thereof.

Maria Theresa, being driven from her capital, Vienna, by the invaders, took refuge in Hungary. She appeared in the Hungarian Diet with her crown upon her head, the sword of state by her side, and holding her infant son in her arms. In Latin speech she roused the Hun-

garian nobility to such a pitch of enthusiasm, that, with drawn swords, the vast assembly shouted: "Let us die for our King, Maria Theresa!" They at once took up her cause and defended her so successfully that she kept all her territory except Silesia, which was given to Frederick the Great, of Prussia. This war was called "the war of the Austrian Succession." In 1745, her husband, Francis of Lorraine, was elected Emperor of Germany; after his death, in 1765, she devoted the rest of her life to the advancement of her people.

Her reforms were numerous. She brought about the abolition of torture, and of the worst features of feudal servitude; established a system of education; put a check upon the temporal powers of the Roman Catholic Church; forbade the alienation of landed property in favor of ecclesiastical bodies; set limits to the authority of the Inquisition; encouraged men of learning; improved the system of taxation, and was, on the whole, so good and gracious and wise a sovereign, that the population of even her remotest provinces increased amazingly, and her people became attached to her as no other people in Europe were attached to their ruler. But one serious mistake was forced upon her by her son, afterwards Joseph II., and Prince Kaunitz; this was her consent to the partition of Poland, in 1772. On the edge of the copy given her to sign she wrote, "Placet (I consent)," "because so many great and learned men will have it so, but after I am dead and gone, people will see the consequence of thus breaking through all that has hitherto been held holy and just. M. Th." She died November 29th, 1780, and was succeeded by her son Joseph. Her ill-fated daughter, Marie Antoinette, had been, at the time of her mother's death, Queen of France for six years.

18. THE LATIN LANGUAGE.

The Latin language first appears in literature as the language written, as well as spoken, in the plain of Latium, in the third century B. C. But the conquering armies of Rome soon carried a knowledge of the Roman or Latin tongue to the utmost boundaries of the known world, and the Latin language either took the place of the native language of every conquered nation, or else became engrafted upon it. Hence its presence is discernible in all European languages. Those languages which are the immediate offspring of the Latin, as the Italian, Spanish, Portuguese, and French, both Norman and Provençal, are called the Romance languages. Wallachian, the language of Roumania, in which Latin predominates, has not until lately been classed with the Romance languages. M. Littré says: "Latin alters, without doubt, toward the end of the empire and after the arrival of the barbarians, and the style of Gregory of Tours is very far removed from the purity of Livy; but after all it is Latin, and not one of the Neo-Latin languages. Then all at once it disappears, and we see arising, as if from under the ground, the various idioms to which it has given birth. It dies suddenly and without transformation, so that these secondary languages cannot be considered as the metamorphosis or expansion of it. We have no right to say that Latin is continued in new languages; it died without developing itself, but died leaving children and heirs." Latin ceased to be a spoken language 580 A. D.; but it remained the organ of general literature until the early part of the seventeenth century, twelve centuries after the dissolution of the Roman Empire. The last great philosopher who habitually wrote his works in Latin was Leibnitz (1646–1716).

In the eighteenth century we still find Latin used for works on science and philosophy, and in 1760 Linnæus issued his famous work on botany in Latin. The earliest work of Agassiz, born 1807, was in Latin. The general use of Latin in diplomacy, or for the formal intercourse of nations, was continued in the seventeenth century; but it was as late as 1825 that Latin was for the first time displaced by the Magyar or native language of Hungary in the debates of the Diet of that country, Joseph II. having in vain attempted to make German the official language of Hungary in place of Latin. It is now the universal custom that written communications from foreign powers shall be made in the vernacular of the country from which they come, but, with rare exceptions, oral intercourse is carried on in the French language. It is interesting to note that Dante's Divina Commedia, the first great work in the Italian language, can still be understood by uneducated Italians, while, on the other hand, Chaucer, who a century later was the first to write in the English language, requires an interpreter. Milton wrote as lately as 1650 his "*Defensio pro Populo Anglicano*" (a defence of the English people for beheading Charles II.) in Latin, although his immortal works were written in modern English.

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19. THE ASSUMPTION OF THE VIRGIN.

"To me the effect is like music."

TITIAN, 1477–1576. ACADEMY OF FINE ARTS, VENICE.

Of all the themes in sacred art, not one is more complete or beautiful in what it represents and suggests than "The Assumption." Earth and its sorrows, death and the grave, are left below, and the pure spirit of the Virgin Mother, attended by angelic hosts, soars upward to

ASSUMPTION OF THE VIRGIN p. 36, n

meet her Divine Son, and to be reunited with Him forever.

The old painters distinguish between the assumption of the soul, and the assumption of the body, of the Virgin ; in the first, Christ is present to receive the soul the moment it is separated from the body ; in the second, the soul is reunited with the body, and we have the bodily ascension of the Virgin to the Father, who is generally represented as coming forth from the vault of heaven to receive her, attended by cherubim bearing her crown. The legend concerning the death and assumption of the Virgin, affords artists several distinct subjects: 1. The angel bearing a palm of victory and announcing to Mary her approaching death. 2. Her taking leave of the Apostles. 3. Her death, or transit, as Romanists call it, with the Apostles and the Marys present. 4. The Apostles bearing her to the sepulchre, St. John sorrowing most of all for the loss of his adopted mother. 5. Her entombment. 6. Her assumption. 7. Her coronation in Heaven, where she takes her place beside her Son. The separate subjects are sometimes combined, as above the doors of Notre Dame, in Paris. The Assumption, like the Nativity, has been a favorite theme. Rubens painted twelve different Assumptions ; but the one in the Academy of Fine Arts in Venice, by Titian, has a world-wide reputation. It was ordered for the high altar of Santa Maria di Frari, Venice, and when, after two years of elaboration, it was raised to its position, the church was filled with an admiring throng.

Titian evidently had regard to its elevated position, as is apparent in its proportions, and he intended to carry the eye of the beholder up from the earthly tomb, surrounded by the Apostles, first to the figure of the Madonna in mid-air, supported by clouds, and borne up-

ward by the multitude of the heavenly host; then higher still to the figure of the Almighty Father, attended by cherubim, ready to welcome and crown her.

As the Church had never decided in what manner the Virgin was translated, only pronouncing it heresy to doubt the fact, the whole field of imagination was left open to the artist. However, the open coffin below, and the opening of the heavens above, became fixed by the traditions of art.

In "the Assumption" of Titian, we see all the accessories, and yet an evident attempt to depart from the old traditions. The noble figure of the Virgin, in a flood of golden light, is being so swiftly impelled upward that her veil and drapery are disturbed by the rapid motion. Her feet are uncovered, which was not admissible in ancient art. Her drapery, instead of being white, is of the usual blue and crimson, the very same colors of her clothing in life.

Her face is not youthful, but sublime and powerful in its expression of rapture. Fascinating groups of angels surround her, while beneath are the grand Apostles looking up, and betraying their emotion by their solemn gestures. Over all is the inimitable coloring of Titian, which, Mrs. Jameson says, renders the picture an enchantment. She adds: "To me the effect is like music." In Art, the term "Assumption" refers to the bodily ascension of the Virgin Mary, while the "Ascension" refers strictly to Christ.

One legendary account of the Virgin's death tells us, that she expired while all the Apostles had gone forth to preach. Each of them, however, felt an impulse that brought him to her home. All arrived at the same moment. Finding her already laid in the grave, they went thither. Opening her coffin, they beheld it empty,

or rather filled with forget-me-nots. She was not there, but risen. Looking upward, they saw her soaring heavenward; this scene of divinest rapture seems to be the supreme moment which Titian has immortalized.

20. THE FIRST STEAMSHIP TO CROSS THE ATLANTIC.

It was under the American flag that the first steam vessel crossed the Atlantic Ocean. The Savannah, built at New York by Francis Pickett, was a vessel of three hundred tons burden, and was still on the stocks when Mr. William Scarborough, a wealthy merchant of Savannah, Ga., who had conceived a fancy for trying the effect of steam navigation on the high seas, bought her as she stood. She had a fuel-storage capacity of 75 tons of coal and 25 cords of wood, and her wheels were so constructed as to be removable in rough or stormy weather. She was launched August 23d, 1818, and began her first outside voyage, a trip from New York to Savannah, on Sunday, March 28th, 1819. Stephen Vail, of Morristown, N. J., furnished her engines. Savannah was reached on Tuesday, April 6th. Scarborough and McKinnee were the consignees, and they advertised extensively for passengers and freight to make the trans-Atlantic voyage in her, to start May 20th; there were no responses; the people everywhere were enthusiastic, but few were confident enough to risk either life or property in such an undertaking. On the 20th of May she started as advertised. She did not venture upon the high seas, however, until the 25th. Her voyage thenceforward was uneventful until June 16th, when the Irish coast was sighted. On the 17th, Lieut. Bowin, of the king's cutter "Kite," boarded the "Savannah," under the

impression, from the smoke rising out of her smoke-stack, that she was a ship on fire. On the 20th, the wheels were shipped and the sails furled, and she ran "into the river Mersey, and at 6 p. m. came to anchor off Liverpool, with the small bower anchor," according to the log. Afterward the vessel visited Copenhagen, Stockholm, Cronstadt, St. Petersburg and other foreign ports. Captain Rogers tried to dispose of the ship to the King of Sweden, but that negotiation failing, she started for home again, reaching the city of her name on Tuesday, Nov. 30th, 1819, and, although they had rough weather, Captain Rogers writes, "not a screw, bolt or rope-yarn parted." It should be added that the actual voyage out from land to land consumed twenty-two days, on only fourteen of which the engines were used. Mr. Scarborough died in 1838; it is not recorded that he ever repeated his experiment in steam navigation. Capt. Rogers died at the age of forty-two, after considerable service as steamboat captain on the great Pedee River, in South Carolina.

21. GOOD AND EVIL.

The Republic of Florence, like all the other Italian States, suffered severely in the bitter contest between the Guelphs and the Ghibellines—a contest between the civil and the ecclesiastical powers, which began in the eleventh century and extended over three hundred years. The Ghibellines upheld the supremacy of the German Emperors and the claims of the free cities to independence; the Guelphs sided with the Pope in his pretensions to supremacy.

The city of Florence had become greatly depressed by this long-continued struggle, when the Ghibelline

family of the Medici, who had risen to wealth under the banker Giovanni de' Medici, came forward as patrons of the people, and began to rise in power, in spite of the utmost efforts of the opposite faction. Giovanni died in 1428, leaving an enormous fortune to his two sons, Cosmo (born in 1383) and Lorenzo (born in 1394).

Cosmo was appointed Gonfaloniere (standard-bearer) in 1434, and gained universal approbation by the magnificence with which he entertained the illustrious guests who came to the Council of Florence in 1439.

The enthusiasm of Cosmo on the subject of Platonic philosophy led him to found the famous Platonic Academy of Florence; his wonderful zeal for Greek, Hebrew, Arabic and other languages, brought about the founding of the Medician Library, and his love of art gave rise to the decorations of St. Marco by Fra Angelico. His intercourse with men of genius caused him to be regarded as a typical patron of the arts and sciences, while in the financial world he was the Rothschild of his time, and so much beloved by the people was he that, in 1464, shortly before his death, the title "Father of his Country" was bestowed upon him by a public decree.

His grandson, Lorenzo the Magnificent (1448–1492), pursued the same policy as his grandfather. He encouraged literature and the arts, employed learned men to collect choice books from every part of the known world, and he established printing presses throughout his dominions as soon as the art of printing was invented. He filled his gardens with collections of the remains of ancient art, and it was there that the young Michael Angelo began his studies.

The gardens of the Medici were the beginning of the galleries and museums of Florence, which are still so

nobly kept up, and whose treasures seem inexhaustible. In 1512, Giovanni de' Medici, son of Lorenzo the Magnificent, ascended the papal throne as Leo X. He was an able man, and made his court one of the most splendid of that time. He was the great patron of Michael Angelo and Raphael.

In order to defray the expenses of building St. Peter's, at Rome, which had been begun by his predecessor, Julius II., Leo X. inaugurated the sale of indulgences (or licenses to sin), by which not only past sins, but those that might afterwards be committed, could be pardoned. Agents were sent into the different countries of Europe to sell these indulgences, and the Pope obtained a great profit from the sale.

Martin Luther, a Roman Catholic professor of theology in the University of Wittenberg, wrote and read in public his famous ninety-five theses, in which he boldly denied the right of the Pope to offer pardon to any but the penitent. This was the beginning of the great religious "Reformation" which convulsed Europe during the sixteenth century.

Catherine de' Medici (1519–1589) was married, when only fourteen years of age, to the Duke of Orleans, afterwards Henry II. of France. She ruled France as regent for her sons, Charles IX. and Henry III. Bred in the Italian court, she was true to no party, and faithful to no creed. Siding, as she did, at one time with the Romanists and again with the Protestants, it is to her influence that the civil war is attributed which in the name of religion was waged for thirty-two years, and deluged France with blood. To her, also, as prime instigator, is due the Massacre of St. Bartholomew, August 24th, 1572, in which 30,000 persons perished.

Marie de' Medici, queen of Henry IV., of France, and regent for her son Louis XIII., also incited a civil war. She died in exile and want, in 1642.

Thus to the Medici family the world is indebted for eminent good and for great evil.

The family became extinct in 1737.

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22. ROSICRUCIANS.

In the years 1614, 1615, and 1616, there were published at Cassel, Germany, three books with long Latin names, which created a great sensation. These books contained the most wonderful stories about a certain secret society, the Rosicrucians, founded in the fourteenth century, possessed of the deepest wisdom, and working most potently for the good of mankind. The third book contained stirring revelations concerning the founder of the society, Christian Rosenkreutz, his residence among Arab and Egyptian magicians, his life in Spain and Germany as head of the order, his death and burial. The greatest excitement prevailed, some people were eager to join this new order, others were ready to fight against it. Some theologians believed it a means to salvation, others, the organ of a scheme to overthrow Christianity. Some physicians believed that the "elixir of life" had been found; while alchemists were sure that the society had found the "philosopher's stone," and that gold could now be manufactured. For several years the secret society of the Rosicrucians was the all-absorbing topic of the day; yet no one ever owned himself to be a member, and even the real existence of such a society was not demonstrated. The whole affair was a mystification, and for what purpose, and by whom, the books were written, remains a mystery.

There arose numerous Rosicrucian societies, and as late as the end of the eighteenth century, Cagliostro pretended to be a Rosicrucian. By some, Johann Valentin Andrea has been named as the author of the books, which they considered simply as a satire. Others held different opinions, and various explanations were offered.

Butler describes his hero, Hudibras—

> "In Rosicrucian lore as learned
> As he that *vere adeptus* earned."

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23. "PANTHEON! PRIDE OF ROME."

The name Pantheon (Pan, all; Theos, God) is applied to two buildings of wide renown. One is at Rome; the best preserved pagan building in the city; the other is one of the most celebrated structures in Paris. Nearly eighteen hundred years elapsed between the erection of these buildings. They resemble each other in only two particulars: first, in name; second, in being the final resting-place of great men.

The Pantheon at Rome dates from 26 B. C., when Agrippa, the son-in-law of Augustus Cæsar, is said by some authorities to have added it only as a vast hall in connection with the baths (the first establishment of the kind in Rome). Excavations are now being made to bring to light the ruins of the baths of Agrippa, and so settle the vexed question as to the age of the Pantheon. As soon as it was completed, however, it was converted into a temple, and dedicated to Jupiter the Avenger.

The edifice is circular in form, and crowned with a central dome (the first instance of a dome in a building of its dimensions). The interior measures 132 feet in diameter, as well as in height. The interior wall is broken

by semicircular niches alternating with rectangular ones, wherein were placed the statues of the gods and goddesses, Jupiter being the central figure. The niches are flanked by splendid marble columns, and in place of Jupiter stands the Christian altar. When the building was converted into a temple, it was provided with a porch, 110 feet long, 44 feet deep, splendidly adorned with sixteen Corinthian columns. "Never," says Forsyth, "was so small a work so sublime in its impression."

Pope Urban VIII. tore off 450,250 pounds of bronze from the ceiling and used it in making the present altar canopy (the baldacchino) of St. Peters and the cannon for the fortress St. Angelo; he added the two campaniles, rising above the corners of the façade, called in derision "asses' ears." These have been lately removed. In 399 A. D., the Pantheon was closed as a temple by a decree of the Emperor Honorius, and in 608 A. D., it was consecrated as a church by Pope Boniface IV., under the name of "St. Maria ad Martyres." To this fact the Pantheon owes its preservation, as it is the only building of ancient Rome not now in ruins. The gilt bronze tiling of the roof was carried off by the Byzantine Emperor Constans II., in 645, and the interior was pillaged of many marbles by Benedict XIV.; but, notwithstanding all these depredations, the Pantheon is to-day what Byron called it, "the pride of Rome." It is lighted only by a circular opening, 28 feet in diameter, at the top of the dome. "Glory streams through that sole aperture" During the Middle Ages, the Pope always officiated there on Whit-Sunday, and during the service showers of white rose-leaves were continually sent down through the opening in the dome, typifying to the worshipers the descent of the Holy Ghost. The Pantheon has become the burial place of painters. The third chapel on the left contains

the tomb of Raphael (born April 6th, 1483, died April 6th, 1520). There Raphael lay beneath his last great work, The Transfiguration.

> "And when they all beheld him, where he lay,
> How changed from yesterday;
> Him in that hour cut off, and at his head
> His last great work; when entering in they looked
> Now on the dead, then on that masterpiece,
> Now on his face, lifeless and colorless,
> Then on those forms divine that lived and breathed,
> And would live on for ages—all were moved;
> And sighs burst forth, and loudest lamentations.
>
> —*Rogers.*

The Pantheon at Paris occupies the most elevated position in the city, and is a building of deep historic interest as well as the finest piece of Parisian architecture. For sixty years it was a source of discord between the Church and the State. The ancient church upon its site was erected in honor of St. Genevieve, the protectress of Paris, who was interred there in 511. The foundation stone for the present edifice was laid by Louis XV., in 1764. The new building was also dedicated to St. Genevieve, but the Convention of 1791 decided it should be converted into a species of temple with the name of "Pantheon," dedicated "Aux Grands Hommes la Patrie reconnaissante." This inscription was erased in 1822, but renewed in 1830, and it still retains its place on the frieze, notwithstanding the decree of December 6th, 1851, by which the edifice was restored to its sacred use, under the original title "Eglise St. Genevieve." The form of the building is nearly that of a Greek cross. The exterior is handsomely adorned with groups of statuary in relief, representing, in the tympanum, "France conferring honors upon her illustrious men," and beneath, the Baptism of Clovis, Attila, and St. Genevieve. The interior

decoration of the dome represents Clovis, Charlemagne, St. Louis, and other kings of France, paying homage to St. Genevieve. The nave and transept are adorned with copies of eight of the Vatican frescoes of Raphael and Michael Angelo. Beneath the building are extensive crypts where eminent men lie buried. The columns in and around the building number 250. The interior of the dome is first reached by 328 steps. A further ascent of 92 steps leads to the gallery, which commands the finest view to be obtained of the city of Paris and its suburbs.

24. PAWNBROKERS' BALLS.

The Lombards were the first great money-lenders, and of the Lombards, the princely Medici family, of Florence, were the first to make the lending of money a regular business; hence the loan offices came to adopt the arms of the Medici family, on which were three gilt balls. Some give as the origin of the balls on the Medici arms, a punning device on the name of Medici, saying, that the three gilt balls were three pills, in allusion to their profession of medicine. By others the origin is traced to an exploit of Averardo de Medici, a commander under Charlemagne. This bold warrior slew the giant Mugello, whose club or mace had three iron balls, which the family adopted in their coat of arms. Be this as it may, the three balls are commemorative of the Medici family, who were, so to speak, the first pawnbrokers. In London a pawnbroker told a friend that, as he never lent anything without demanding security that was of double value, two of the balls indicated what he took, and the third what he gave.

25. KING ASSASSINATED AT A MASKED BALL.

Gustavus III., King of Sweden, succeeded his father, Adolphus Frederick, in 1771. The country was at that time distracted by two rival political parties, called the "Hats" and the "Caps." The "Hats" were favorable to the French interests, and wore a French *chapeau;* the "Caps" were partisans of Russia, and a Russian cap was their badge.

Gustavus is noted for a very successful *coup d' état.* Finding the people thoroughly weary of the misrule of the nobles and ready for a change of government, he instigated a fictitious rebellion, then collected a large body of troops (on pretense of restoring order), and having arrested the council in a body, convoked the Diet, and laid before the council a new constitution, to which they were compelled to subscribe. A revolution was thus effected without the shedding of blood, and in three days the whole government of Sweden had been changed from an aristocratic to a monarchical form, Gustavus having recovered all the regal power which had been gradually lost by his immediate predecessors.

He ruled with great moderation, but he had made many enemies among the nobles, so that they finally entered into a conspiracy against him, and on the 16th of March, 1792, their agent, a Captain Ankarstrom, mortally wounded him at a masked ball in the opera house built by the king. The pistol had been loaded with broken shot, which rendered the wound especially painful, and the king suffered the most dreadful agony for thirteen days. Ankarstrom was instantly apprehended; he confessed his crime, but stoutly denied that he had any accomplices. On the 20th of April he was condemned to be publicly flogged for three days and then beheaded. He went to the scaffold rejoicing in his crime.

Gustavus III. was a man of varied learning and the author of many dramatic works. In 1788 he deposited in the library of Upsala certain papers, which were not to be opened for fifty years after his death. Their publication was confided to Gejer, and much interest was felt in them as the time expired; but they disappointed the general expectation, for they were found to consist only of historical notes and letters of little value.

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26. THE ORIGINAL OF "MARY ASHBURTON."

"Hyperion" was the first of Longfellow's works written in his Cambridge home—in the very "Washington chamber," indeed, of the Craigie House, where he resided from 1836 until his death, March 24th, 1882. "Hyperion" in some respects gives us a glimpse of the inner life of our beloved poet; the hero, Paul Fleming, is a portraiture of himself. Paul Fleming begins his tour under the shadow of a great sorrow,—the wife of his youth, with her infant, lies in the churchyard. This reference is to Mary Storer Potter, of Portland, whom Longfellow married in 1831. She was a most charming character and exceptionally accomplished. During their sojourn abroad, in 1835, she died, at Rotterdam. It is this lovely woman who is commemorated in the touching poem entitled "The Footsteps of Angels":—

"And with them the being beauteous,
Who unto my youth was given,
More than all things else to love me,
And is now a saint in heaven.

"With a slow and noiseless footstep
Comes that messenger divine,
Takes the vacant chair beside me,
Lays her gentle hand in mine,

"And she sits and gazes at me,
With those deep and tender eyes,
Like the stars, so still and saint-like,
Looking downward from the skies

"Uttered not, yet comprehended,
Is the spirit's voiceless prayer,
Soft rebukes, in blessings ended,
Breathing from her lips of air.

"O, though oft depressed and lonely,
All my fears are laid aside,
If I but remember only
Such as these have lived and died."

It is by such glimpses as this that we know of the tender and beautiful domestic life of the poet, and the character of the wife of his youth is more lastingly portrayed in these few stanzas than it would have been in a more labored eulogy. In the midst of his grief, Paul meets a lady called Mary Ashburton, and, becoming at first only interested in her, is in the end passionately devoted to her. She soon becomes a real person to the reader, as in fact she was. The original of this brilliant portrait, Miss Francis Elizabeth Appleton, was the daughter of Nathan Appleton, a distinguished citizen of Boston. She indeed possessed every grace of mind and person that could charm the soul of a poet. The precise time when Longfellow met Miss Appleton is not known; the romance "Hyperion" was published in 1839, so that the meeting must have been an antecedent experience. The rejection of Paul Fleming's suit was possibly real; but it is well-known that whatever decision Mary Ashburton may have come to in the story, Miss Appleton cherished a deep regard for the poet, which gradually ripened into love. Their marriage took place in 1843, when our poet was in his thirty-sixth year. Five children blessed this union, two sons and

three daughters. Ernest W. Longfellow is an eminent artist. Charles Appleton Longfellow served for two years as a captain of cavalry in our late war. A picture of the three daughters, Alice, Edith and Anna, was painted when they were children, by the late T. Buchanan Read, artist and poet, and it is well-known by the many engravings and photographs copied from it. Edith married Mr. Richard H. Dana, of Boston; Alice and Anna remained unmarried at the time of their father's death. One of them has since married Joseph G. Thorpe, from Madison, Wis., whose sister is the widow of Ole Bull, the world-famous violinist.

It may be pleasant here to quote from a letter of Charles Sumner, an intimate friend of Longfellow's. Writing to John Jay, at New York, May 25th, 1843, Mr. Sumner says: "You will probably find Longfellow a married man, for he is now engaged to Miss Fannie Appleton, the Mary Ashburton of 'Hyperion,' a lady of the greatest sweetness, imagination, and elevation of character, with striking personal charms." A biographical sketch of Henry Wadsworth Longfellow, by Francis H. Underwood, from which the foregoing facts have been taken, gives us an account of the tragedy which closed the life of the lovely "Mary Ashburton."

"It is impossible to exaggerate his devoted love for this noble woman, the mother of his children, who had made his home little less than paradise. On the 4th of July, 1861, she was burned to death in his presence. She was dressed in ample, flowing muslin, and by some mischance her garments took fire from a lighted match. The flame spread almost with a flash; the startled husband, seeing no other means at hand, seized a large rug or mat, and attempted to roll it about her to extinguish it, but in vain. In a moment she received injuries which were

mortal. His hands were severely burned in the sharp struggle. Nothing was left but the undying sense of his irreparable loss, and the image of a glorious soul to be treasured forever." There is not, so far as can be ascertained, a single reference to this terrible event in Longfellow's published poems. The world moved on, and the poet in time resumed his studies and labors, but there must often have come to him a thought like that of Tennyson's :

> "But O for the touch of a vanished hand,
> And the sound of a voice that is still."

27. INSCRIPTIONS ON BELLS.

It has been customary, from the Middle Ages to the present time, to place an inscription upon large bells. Some of these are curious, and all of them have some sort of interest. The famous bell of Flanders, "The Great Roland," was the alarm bell of Ghent in the days of its glory. It bears this inscription, "My name is Roland; when I am rung hastily, then there is fire; but when I resound in peals, there is a storm in Flanders." The "Great Tom," of Oxford University, England, is enormous. Tom's note is said to be B flat, and every night at nine o'clock and five minutes he tolls 101 strokes as a signal for closing the college gates. One hundred and one represents the original number of foundation students, which is now decreased to eighty. The inscription is, "Great Tom, the door-closer of Oxford." Tom's real age is about four hundred years, but he has been renewed at different times. The great bell of St. Clement Danes, London, owes its reputation to the nursery legend of—

> "Oranges and lemons
> Say the bells of St. Clement's."

The bells of St. Mary Le Bow, London, are famous, since persons born within sound of Bow Bells are called "Cockneys." Pope says—

> "Far as loud Bow's stupendous bells resound."

The big bell in 1469 was rung nightly at nine o'clock, which marked the time of closing the shops. Being usually rung late, the young men of Cheapside set up a rhyme against it, as follows:—

> "Clerke of the Bow Bell, with yellow lockes,
> For thy late ringing thy head shall have knockes."

Whereunto the Clerk, replying, wrote:—

> "Children of Cheape, hold you all still,
> For you shall have the Bow Bell rung at your will."

Many other stories are told of the Bow Bells. The church is called St. Mary Le Bow from having been the first church in the city built on arches of stone.

In monkish mediæval times, church bells enjoyed peculiar esteem. They were inscribed with Latin ejaculations and prayers. After the Reformation, the inscriptions on bells were addressed to man, not to Heaven, and were in English. At Sherborne, however, there is an exception to this rule, and the inscription on a fire bell (1652) is addressed conjointly to Heaven and man, and reads, "Lord, quench this furious flame: Arise, run, help put out the same."

The inscription on the great bell of St. Paul's Cathedral, London, is, "Richard Phelps made me, 1716." It is only tolled on the death of the sovereign or a member of the royal family, and for the Lord Mayor if he dies during his mayoralty.

At Schaffhausen, in Switzerland, the Cathedral bell, cast in 1846, bears the inscription, "Vivos voco, mortuos plango, fulgura frango (I call the living, I toll for the

dead, I break the thunderbolt)." These words suggested to Schiller the idea of his beautiful "Lied von der Glocke," or "Song of the Bells."

The "Liberty Bell," still preserved in Independence Hall, at Philadelphia, was first cast in England, but owing to a flaw in it, it was re-cast in Philadelphia, being one of the first large bells cast in this country. It was hung in the belfry of the State House about the year 1755, and when twenty years later, in 1776, it announced, to the anxious throng outside, the signing of the Declaration of Independence, it but fulfilled the prophecy contained in its inscription: "Proclaim liberty throughout the land and unto all the inhabitants thereof," which is a quotation from the Bible (Lev. xxv., 10).

The Chinese have long claimed to have the largest hanging bell in the world, in a Buddhist monastery near Canton; but one hung in the Moscow Cathedral is larger. The Canton bell was cast in 1400 A. D., and is said to have cost the lives of eight men, who were killed during the process of casting. The whole bell, both inside and out, is covered with an inscription in embossed Chinese characters about half an inch long, covering even the handle; the total number is 84,000. These characters tell a single story—one of the Chinese classics.

Thus bells have their literature and their legends. One will suffice:—

On the eve of the feast of Corpus Christi, to this day, the choristers of Durham Cathedral ascend the tower, and in their fluttering white robes sing the Te Deum. This is said to be in commemoration of the miraculous escape of the bell during a conflagration on that night A. D. 1429. The monks were at midnight prayer when the belfry was struck by lightning and set on fire. Though the fire raged until the middle of the next day, the tower

escaped and the bells were uninjured—an escape that was imputed to the special interference of the incorruptible St. Cuthbert, enshrined in the cathedral.

The great bell in Glasgow Cathedral tells its own story in the following inscription: "In the year of grace 1583, Marcus Knox, a merchant in Glasgow, zealous for the interest of the Reformed Religion, caused me to be fabricated in Holland, for the use of his fellow citizens of Glasgow, and placed me with solemnity in the Tower of their Cathedral. My function was announced by the impress on my bosom; '*Me audito, venias, doctrinam sanctam ut discas*,' and I was taught to proclaim the hours of unheeded time. One hundred and ninety-five years had I sounded these awful warnings, when I was broken by the hands of inconsiderate and unskilful men. In the year 1790, I was cast into the furnace, refounded at London, and returned to my sacred vocation. Reader! thou also that know a resurrection; may it be to eternal life! Thomas Mears *fecit*, London, 1790."

The introduction of bells into churches is usually ascribed to Saint Paulinus, Bishop of Nola, in Campania, 400 A. D. They were first heard in France about 550, and Benedict, Abbot of Wearmouth, brought one from Italy into England about 680. But it was not until the fourteenth century that church bells reached their present magnitude.

On the varied uses of bells, a whole volume might be written. Many a bloody chapter of history has been rung in and out by bells. On Easter Monday, 1282, at the ringing of the Sicilian vespers, eight thousand of the French were massacred in cold blood by John of Procida, who planned to free the Island of Sicily from French rule. On the 24th of August (St. Bartholomew's day), 1572, a bell gave the signal for the massacre of the

Huguenots in France, to the number of one hundred thousand. At the news of Lord Nelson's triumph and death at Trafalgar, the bells of Chester rang alternately a merry peal and a deep toll, to announce the joyful news and the sad. Striking incidents could be indefinitely multiplied.

A good bell, when struck, yields one note so clearly that any person with an ear for music can determine what note it is. This note is called its consonant.

28. "EASY IS THE DESCENT TO AVERNUS."

Avernus (Greek aornos, "without birds") is a lake situated amidst woods and mountains, and formed in the crater of an extinct volcano, north of the Bay of Naples.

The name, meaning "without birds," was given to it because of the belief that its sulphurous vapors would kill any bird that inhaled them.

This lake is described by the poet Virgil as the entrance to the infernal regions, hence the Latin proverb meaning "Easy is the descent to Avernus; but the coming back is another thing;" or, to speak plainly, we understand the proverb to mean that it is more easy to acquire a bad habit than to abandon it.

The Latin phrase originated with Virgil. His words are :–

"Facilis descensus Averni,
Sed revocare gradum, superasque, evadere ad auras,
Hoc opus, hic labor est."

29. "LET HIM WHO LOVES ME FOLLOW ME."

Edward III., of England, laid claim to the crown of France (through his mother) in 1340. On taking the title, "King of France," he assumed the motto, "Dieu et mon Droit (God and my right)," which has ever since been borne by the Kings of England. He made many unavailing attempts to conquer France, and at last success seemed to crown his efforts. He landed at La Hogue on the 12th of July, with an army of thirty-two thousand men, among whom was his eldest son, the Black Prince (so called, it is supposed, from the color of his armor).

Philip, King of France, hearing of this English invasion, assembled a large army, hurried forward to oppose them, breaking down all the bridges on the way, and came in sight of them on the banks of the Seine near Rouen.

The two armies marched for some time along the river, the English on the western, the French on the eastern side. Edward wished to cross over, but could not, on account of the broken bridges. At last he contrived to make the passage by means of strategy. He made preparations for repairing the bridge at Poissy, and then suddenly decamped as if to march further down the river.

The French also set off in the same direction, which movement Edward no sooner perceived than he hastily turned back to Poissy, and repairing the bridge with the utmost expedition, crossed it and turned off towards Flanders, while the French were still pushing down the river. But when he had reached the banks of the Sounne, he found himself in a still worse dilemma; here also the bridges had been destroyed. Gondemar de Faye was on the opposite side to prevent his crossing,

and the King of France was behind him with 100,000 men. Edward offered one hundred marks to any one who would show him a ford of the river, and a peasant, tempted by the enormous reward, pointed out the wished for place at Blauchetague, between Abbeville and the sea, where it was possible to ford the stream at low water. Edward was the first to plunge into the water, calling out, "Let him who loves me follow me!" The whole army instantly followed, and before Philip could reach the spot, the rising of the tide made it impossible for him to pursue Edward, and he had to go around by way of Abbeville.

Before Philip and his army overtook the enemy, the next day, August 5th, Edward had time to put himself, in a good position on the plain of Cressy. But the complete victory of the English over the French, in the actual battle of Cressy, was due to the Black Prince. King Edward had taken his station on the top of a windmill, whence he could overlook the whole field. He saw his son, the Prince, hard pressed, and was importuned to go to his succor; but he refused, saying that "He would not deprive his son and those who were with him, of the honor of victory." The fewer men, the greater share of victory. This being repeated to the Black Prince and his army, they were inspired with extraordinary courage. After fighting until the close of the day, the King of France fled, accompanied by only five Knights and about sixty soldiers, and leaving on that bloody field about forty thousand dead and dying men. Among the killed was the King of Bohemia, whose crest, consisting of three ostrich feathers with the motto: "Ich Dien" (I serve), was adopted by Edward, the Black Prince, and has ever since been borne by the Prince of Wales.

EVANGELINE

30. LONGFELLOW'S "EVANGELINE."

"Evangeline" is perhaps the most attractive of Longfellow's poems. The accepted theory as to its origin is, that Hawthorne heard the story upon which the poem is based, and thought of making it the subject of a romance; but finally gave it to Longfellow as more suitable for an idyl. The story is thus set down in Hawthorne's Note Book:—

"H. L. C. heard from a French Canadian the story of a young couple in Acadia. On their marriage day, all men in the Province had been summoned to assemble in the church to hear a proclamation. When assembled, they were all seized and shipped off, to be distributed through New England; among them was the new bridegroom. His bride set off in search of him, wandering about New England all her lifetime, and at last, when she was old, she found her bridegroom on his deathbed. The shock was so great that it killed her likewise."

A correspondent of the New York *Times* relates the following, as coming from Longfellow:—

"I got the climax of 'Evangeline' from Philadelphia, and it was singular how I happened to do so. I was passing down Spruce street one day, toward my hotel, after a walk, when my attention was attracted to a large building with beautiful trees about it, inside of a high enclosure. I walked along until I came to the great gate, and then stepped inside and looked carefully over the place. The charming picture of lawn, flower beds, and shade which it presented, made an impression which has never left me; and twenty-four years after, when I came to write 'Evangeline', I located the final scene—the meeting between Evangeline and Gabriel, and his death—

at this hospital, and the burial in an old Catholic graveyard not far away, which I found by chance in another of my walks. The work is purely a fancy sketch, and the name of Evangeline was coined to complete the story. The incident Mr. Hawthorne's friend gave me, and my visit to the hospital in Philadelphia, gave me the groundwork of the poem."

"Ye who believe in affection that hopes, and endures, and is patient,
Ye who believe in the beauty and strength of a woman's devotion,
List to the mournful tradition still sung by the pines of the forest;
List to a tale of love in Acadia, home of the happy."

The historic facts upon which this "Tale of Love" is founded are as follows: The country now known as Nova Scotia, and formerly called Acadia by the French, was in the hands of the French and English by turns until the year 1713, when it was ceded by France to Great Britain, and it has ever since remained in the possession of the English. It was not till 1749 that the English themselves began to make settlements in the country, laying in that year the foundations of the town of Halifax. A jealousy soon sprang up between the English and the French settlers, and it deepened more and more as the impending danger approached of open warfare between the mother countries. The French contested the boundary lines of Acadia, which had been defined only in general terms by the treaty; and they in their turn were accused of intriguing with the Indians for the annoyance of the English settlers. But the chief point of dispute was the oath of allegiance demanded of the Acadians by the English. The Acadians refused to take the oath unless it excused them from taking arms against the French, who were of their own flesh and blood. The demand was repeatedly made and as often refused, until at last the English determined to free the

country of the French settlers and so to scatter them through the other North American colonies as to preclude any concerted action on their part to return to Acadia. On the 2d of September, 1755, an order was issued calling upon all the male inhabitants of the colony to assemble in the church on the 5th inst., to hear a proclamation read concerning the oath of allegiance. This being considered an important meeting, about four hundred and eighteen men and boys were assembled; the church was immediately surrounded by an armed force, and Lieutenant-Colonel John Winslow announced to the helpless people his Majesty's decision, that they with their families were to be immediately removed out of the country. To carry this order into effect required prompt action, and the men were at once conveyed on board the ships that had brought the troops. Their families and household goods were also transported to the vessels, but in the haste and the confusion of the languages, families were separated and carried to different ports, many of them never becoming united again. Thus, in a few days, three thousand souls were sent out from their homes and scattered through North Carolina, Virginia, Maryland, Pennsylvania, Massachusetts, New York and Connecticut.

The pathos with which Longfellow tells the tale of one such separation still prompts strangers visiting Philadelphia to seek out the old burial ground and pay their tribute at the supposed grave of Evangeline.

"All was ended now, the hope, and the fear, and the sorrow,
All the aching of the heart, the restless, unsatisfied longing;
All the dull, deep pain, and constant anguish of patience!
And, as she pressed once more the lifeless head to her bosom,
Meekly she bowed her own, and murmured, 'Father, I thank Thee!'"

Throughout the Canadian provinces, Longfellow is

honored as much as if he were a subject of the Queen. In Nova Scotia the regard for him is especially strong; if the canonization of a poet were possible, he would be the patron saint of the Acadian peninsula.

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31. "CHRIST WITH THE TRIBUTE MONEY."

TITIAN, 1477–1576. DRESDEN GALLERY.

The most finished and beautiful of Titian's earlier works, or rather one of his most worthy efforts of any period, is "Christ with the Tribute Money." It was painted for the Duke of Ferrara, and is now in Dresden. It is considered by art critics to be the finest head of Christ in art. Everything combines to produce the noblest effect. To the Godlike beauty and calm majesty of Christ, as his lips seem parting with the words "Whose is this image and superscription?", while the fingers gracefully point to the coin in the rough hand of his tempter, the contrast of the cunning Pharisee is admirable. "Nowhere else," says Vasari, "is so perfect a contrast worked out as in these figures. The one exhibits in softness and fairness of flesh, in the sublimity of expression, of attitude and movement, a Being elevated beyond human life and thought, confessed a God. The other a sharp and crafty profile, a rough, weather-beaten face, which expresses the coarse delight of a debased nature when it thinks it has foiled a higher." This picture has commanded the admiration of nearly four centuries. Such a work as this confirms the tradition that Titian kept a cluster of grapes hanging in his studio. It was an inspiration to have ever before his eyes that ideal of grace and beauty alike in form, grouping, color and shading.

32. "THE FRENCH LANGUAGE HAS ONLY FIVE WORDS."

Louis XIV. ascended the throne of France in 1643, when but five years of age.

In 1660 he married Maria Theresa, daughter of Philip IV., of Spain. When the queen first came into power she was anxious to conciliate all parties. The witty Cardinal de Retz, in speaking of the general feeling of the court at this time, says: "The French language contains but five words—'*the Queen is so good.*'" She died in 1683, and in the same year Louis privately married Madame de Maintenon.

33. HUNGRY SOLDIERS THROW AWAY THEIR RATIONS.

A War Started by a Glass of Water.

The War of the Spanish Succession cost France many severe battles with the combined powers of Europe, viz.: Blenheim, 1704; Ramillies, 1707; Oudenarde, 1708, and Malplaquet, 1709. When the signal for this last great battle was given, the French soldiers had just received their rations of bread, but, half starving as they were, they bravely threw it aside to obey the summons.

The famous War of the Spanish Succession was the last great contest in which Louis XIV. of France, was engaged. By it he secured for his grandson, Philip V., the throne of Spain; but one of the terms of the Treaty of Utrecht (1713) was that the French and Spanish crowns should not be united.

Louis XIV. died in 1715, after a reign of seventy-two years, the longest in all the world's history. His great-grandson, a child five years of age, succeeded him, as Louis XV.

This war is said to have been started by a glass of water.

Mrs. Mashaur is supposed to have been carrying a glass of water, when, in a quarrel with the Marquis de Torey, the water was spilt, and he taking offence, an enmity was stirred up between the French and English courts. This story is probably fabulous, and may have originated from the French play "La Verre d'Eau."

34. THE LAKE POETS.

The term "Lake Poets" was applied, first in derision, to Wordsworth, Coleridge, and Southey, who lived for some years in the beautiful Lake Country of England. From their close intimacy, it was thought that they had united upon some special theory of composition and style, and that they were about to establish a new school of poetry. Like all attempts at reform, the idea was at first ridiculed; but the term "Lake Poets" has won for itself an abiding-place of dignity and honor in the history of English literature. These three poets, differing in almost every particular, did agree in one thing, namely, antagonism to the stiff and formal style of poetry then in vogue; an antagonism, however, which each manifested in his own peculiar way. Wordsworth was pre-eminently the poet of nature and of human life. He had strongly imbibed the spirit of the French revolution, was enthusiastic in behalf of the rights of the people, and opposed earnestly not only hereditary kings and nobles, but all social distinctions and privileges which the will of the people had not decreed. Holding these political sentiments, it was very easy for him to feel that poetry also should be brought within reach of the people, and

into the development of this theory he threw himself with all the ardor of his enthusiastic nature. He was unmercifully ridiculed in the *Edinburgh Review*, but he kept on writing, and as his views of life grew larger he became more moderate in his opinions; while the tender and the thoughtful elements in common life still appealed to him as the fit theme of poetry, he relaxed somewhat his extreme plebeian views of poetic construction. The circle of his readers and admirers grew, critics ceased to jeer, and before his death he was recognized as the foremost poet of his generation. "We are Seven" is a specimen of his non-conventional style, and it is probably to his minor poems that he owes his warm and lasting place in the English heart. "Meanwhile his star is climbing even higher in the unclouded sky." Wordsworth was born in 1770, married in 1802, was made poet-laureate on the death of Southey, in 1843, and died April 23d, 1850. It is an odd mistake, in the last edition of Worcester's Dictionary (Lippincott, 1887), to chronicle his death as in 1791.

Coleridge, Southey, and Lovell married sisters in 1795, and they formed a scheme for emigrating to the banks of the Susquehanna, in Pennsylvania, and there founding a model republic (with a community of goods), from which all selfishness was to be banished. But the "Pantisocracy," as Coleridge called it, was abandoned for want of means to carry it out. Coleridge is also celebrated as a conversationalist; as a thinker he exerted greater influence through conversation than through printed works. He spent the first years of his married life in the Lake Country, and while there he wrote his master-poem, "The Ancient Mariner," and "Christabel," and published his noble translation of Schiller's "Wallenstein." He was the first representative of German literature and

philosophy in England, and, until Carlyle appeared, the most powerful.

The opium habit gradually took possession of him; he left his wife and family with Southey, and went to reside in London; first with Mr. Basil Montague, and afterward, until his death, with Mr. Gillman, at Highgate. There he held weekly conversazioni, on every subject, human and divine, for hours at a time; and thither, from all parts of the country, ardent young men flocked to listen to the sage. Coleridge died at Highgate, July 25th, 1834, in his sixty-second year.

The religious and political views of Southey, in his early years, made him a skeptic and a republican, but these were abandoned later in life, and he became a firm believer in Christianity and a staunch supporter of the English Constitution. He was made poet-laureate in 1813, and in 1835 he declined a baronetcy, mainly for the reason that his income was inadequate. His mental activity was prodigious in every department of literature, and at length, under the strain of it, his mind gave way. His wife, who for years had been hopelessly insane, died in 1837; two years after this he married Caroline Bowles, but on the very day when he brought his new wife to his home he fell into a state of mental prostration, which grew into imbecility and continued until his death, March 21st, 1843. His chief poetical works are "Thalaba the Destroyer," a story of the Arabian hero; "The Curse of Kehama," founded on Hindoo fables, and "Roderick, the Last of the Goths," a story of the overthrow of the Gothic Kingdom in Spain, by the Moors. He also translated "The Chronicle of the Cid" from the Spanish (See Vol. I.), and wrote a history of Brazil, and the lives of Nelson and Bunyan. He contributed for many years to the *Quarterly Review*.

Charles Lamb, the humorist, Lloyd, and Wilson have also been included under the head of Lake Poets. But Wordsworth was the founder of the School, and his chief followers were Coleridge and Southey.

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35. "MADONNA DELLA SEDIA," THE "CHRISTIAN VENUS."

RAPHAEL, 1483–1520. PITTI PALACE, FLORENCE, ITALY.

The "Madonna della Sedia," or "Madonna of the Chair," was painted by Raphael in the year 1516. It is a circular picture, with only three figures. The Madonna, in side view, is seated on a low chair, holding the Child on her knee. He is leaning against her in a listless, childlike attitude at her side, while the child St. John folds his little hands in prayer. This representation of the Madonna is evidently an attempt on the part of Raphael to break away from conventional rules. The Madonna is dressed in the gay attire of an Italian woman, and is in no way adoring her divine Child, though filled with maternal love for Him.

The Child's face has a grave and grand expression, as if He were looking into the future. St. John, with a faint outline of a cross at his side, adores almost timidly Him Whom it will be his mission to announce to the world.

Hawthorne says: "The most beautiful picture in the world is Raphael's 'Madonna della Sedia.'" It has been called the "Christian Venus." Guild says: "No idea of its artistic power can be had from an engraving."

There is a copy of it in the Dresden Gallery.

Regarding the circular form of this picture, there is an interesting legend. The artist, it is said, strolling along a Roman street, chanced to see a woman seated, with one

child on her lap and another at her knee. Their looks and attitudes struck him as a fit model for the Sacred Trio; so he stopped and at once sketched the group on the head of a barrel, perhaps the wine cask that is never lacking in Italian thoroughfares,—hence his picture was round. Many of the designs in Raphael's sketch-book, preserved in the Venetian Academy, were clearly suggested and drawn in wayside walks, and the existence of that book gives some countenance to the tradition concerning the origin of the "Madonna della Sedia."

36. THE BLARNEY STONE.

The ruins of the famous old fortress, Blarney Castle, are visited by thousands of tourists every year. This is largely on account of a tradition which has been attached, for some centuries, to one of the stones used in building the castle. The stone, in the language of Pront, "Is endowed with the property of communicating to the happy tongue that comes in contact with its polished surface the gift of gentle, insinuating speech, with soft talk in all its ramifications, whether employed in vows and promises as light as air, such as lead captive the female heart, or elaborate mystifications of a grosser grain, such as may do for the House of Commons, all summed up and characterized by the mysterious term, 'Blarney.'" An amusing attempt has been made to prove that the stone was originally brought to Ireland by a Phœnician colony, and that the inhabitants of Tyre and Carthage (long its custodians) made use of its powers, giving rise to the familiar reference to *Punica fides Tyriosque bilingues*. It was added that some Carthaginian adventurers carried the stone away to Minorca

BLARNEY CASTLE

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by stealth, and afterward, being driven into Cork harbor, hid their treasure away in the laurel copse known as "the groves of Blarney," celebrated in song and story, whence it was taken out to be used in rearing the tower of Blarney Castle.

A song written by Richard Alfred Millikin, in 1798, refers to the local tradition in these stanzas :—

"There is a stone there,
That whosoever kisses,
Oh, he never misses
To grow eloquent.
'Tis he may clamber
To a lady's chamber,
Or become a member
Of Parliament.

"A clever spouter
He'll turn out, or
An out-and-outer
To be let alone!
Don't hope to hinder him,
Or to bewilder him,
Sure he's a pilgrim
From the Blarney stone."

The difficulty which an archæologist would have in searching out the pedigree of the Blarney stone, or the most credulous person in putting its powers to the test, lies chiefly in the fact that scarcely any two authorities agree as to the identity of the stone.

The best informed, perhaps, designate a stone set in the northern angle of the lofty castle wall, about twenty feet from the top, bearing this inscription: "Cormack MacCorthy fortis me fieri fecit, A. D., 1446." There is no way for a tourist to reach this stone except by being lowered, by ropes, from the summit of the wall, at the peril of life or limb. At one time, however, there were

so many adventurous souls who were ready to run the risk, that another stone was picked out by the village wiseacres, which was only a few feet below the battlements, and bore the date 1703, with a part of the arms of the family of Jeffreys, into whose possession the castle had passed some years after it fell into ruin. Here it was possible to combine adventure with comparative safety, as, in order to kiss the substituted stone, it was necessary for the tourist only to crawl through a broken place in the battlement, and induce some friend to hold fast to his legs while he reached the stone with his lips, hanging head downward. Even this did not satisfy the conscience of the head of the Jeffreys family, who presently had the stone marked "1703" taken out of its place in the wall, and planted on the apex of one of the turrets, where it could tempt no one to harm.

But, in the course of time, there came to Blarney a maniac, whose one hobby was to find the famous stone. As his condition of mind was not recognized at once, he was allowed to go to the summit of the tower. What was the horror of the people when they beheld him climbing to the top of the parapet and executing a wild dance around the marvelous stone. Just when every one was expecting him to fall and be dashed to pieces, he suddenly seized the stone and dropped it to the ground beneath, where it was broken into three fragments. For a long time thereafter, the Hibernian guides used to point out this broken stone, with the injunction to the visitor to kiss "all the three halves" if he would imbibe any of its mysterious virtues.

The tourist now has his choice of several stones to kiss, the identity of each being equally well attested by the village folk, and one proving quite as efficacious as another.

The village of Blarney is in the south of Ireland, about four miles from Cork.

Blarney Castle was built by Cormack MacCarthy, "the Strong," fourth Lord of Muskerry, about the middle of the fifteenth century. Its walls were 18 feet thick, and it was, therefore, a notable fortress in those days. In 1602, when the Spaniards were exciting the Irish chieftains to harass the English authorities, Cormack McDermot Carthy held, among other dependencies, this castle. He concluded an armistice with Carew, the Lord President, on condition of surrendering the fort to the English garrison. Day after day his lordship looked for the fulfilment of the compact, while the Irishman kept putting him off with soft speeches and delusive promises, until at length Carew became the laughing stock of Queen Elizabeth's Ministers, and the dupe of the Lord of Blarney. Hence, the saying, "None of your Blarney talk." In 1643, Lord Broghill took and held the castle of Blarney for some time. After the restoration of Charles II., Lord Muskerry was created Earl Clancarty, and his estates were restored to him. His son Donagh fought for James II., and the castle suffered another siege during the Orange troubles. Soon after that its fortifications and mansions were destroyed, and little of it was left intact except the walls of the large, square tower (120 feet high), which contain the celebrated Blarney stone.

37. "THE NINTH THERMIDOR."

The Ninth Thermidor marked the close of the "Reign of Terror" in France, July 28th, 1794. At the end of the French Revolution, a new calendar was set forth.

It was to date from September 22d, 1792, which was to be the first day of the year one, the year of the foundation of the Republic. The new year was to consist of twelve months of thirty days each, with five additional days for festivals in an ordinary year, and six in a leap-year. In order that the Lord's Day might not be observed, it was ordered that the month should be divided into three decades, a day of rest being allowed at the end of each decade, or ten days. To each month was given a name significant of the weather, or the season. Beginning with the Autumn (September 22d) the months were as follows: Vendemaire, vintage month; Brumaire, fog month; Frimaire, hoar-frost month; Nivose, snow month; Pluviose, rain month; Ventose, wind month; Germinal, sprout month; Floreal, flower month; Prairial, meadow month; Messidor, harvest month; Thermidor, hot month; Fructidor, fruit month.

"The Revolution of the Ninth Thermidor" was when the Convention, seeing that Robespierre would condemn friends and foes alike, formed a combination to impeach him. Robespierre attempted a defence, but cries of "Down with the tyrant!" drowned his voice. The night was passed in a furious struggle. When the day had fairly dawned, Robespierre lay on a table in the Tuileries, a prisoner, self-wounded and insensible. Before night his head had fallen by the guillotine, and the long "Reign of Terror" was over.

An English wit, by way of ridicule, gave the following translation of the new French calendar:—

"Autumn—wheezy, sneezy, freezy.
Winter—slippy, drippy, nippy.
Spring—showery, flowery, bowery.
Summer—hoppy, croppy, poppy."

38. THE KEY OF THE BASTILE. "LETTRES DE CACHET."

Lettres de Cachet, or sealed letters, were written orders bearing the *seal* of the King of France, and banishing the persons to whom they were addressed, or imprisoning them indefinitely. These terrible documents were sold, as a source of revenue, to the ministers or officers of the king, and were supposed to be used only for state purposes; but the privilege of sending state offenders to prison was greatly abused, and innocent people were imprisoned to avenge mere personal grievances. Victims thus imprisoned might remain buried alive for thirty, forty, or even sixty years (as in the case of A. M. Dussault, incarcerated by Cardinal Richelieu), the cause of their arrest being nowhere recorded, and each succeeding officer taking it for granted that they were held for reasons of state. Nine thousand *lettres de cachet* were issued during the reign of Louis XIV., and St. Florentin, one of Louis XV.'s ministers, is said to have given away fifty thousand of these arbitrary orders.

To protect Englishmen from oppressions analogous to the *lettres de cachet* of Louis XIV., the *habeas corpus* act was devised and enacted during his reign. This law provides that no man shall be imprisoned without knowing the reason why within twenty-four hours.

The ancient state prison of France, where most of the prisoners by *lettres de cachet* were confined, was known as La Bastille—literally, *the building*. It was a sort of citadel, built by Charles V., in 1369, strengthened in succeeding reigns, and for more than four hundred years a *dernier resort*, a last argument used by the French kings to convince and cow their subjects. It was situated in Paris, at the gate of St. Antoine. The prison walls were reinforced by eight round towers of massive masonry.

Surrounding it was a ditch twenty-five feet in depth. The place was kept and guarded by a governor, his subordinate officers, and a strong garrison. On the ever-memorable 14th of July, 1789, the mob of Paris made a rush for the Bastile, with a fury scarcely paralleled since the days of the Crusades. They stormed the entrances, and in spite of the commander and his garrison, took possession of the prison. The insurgents poured into the towers and chambers, drew the long-confined prisoners from subterranean cells and dungeons, ransacked the whole Bastile and then razed it to the ground.

To the people the Bastile was a symbol of monarchy, which to them meant tyranny, and nothing short of its entire obliteration satisfied them. Napoleon intended to erect on its site a huge bronze elephant, seventy-eight feet in height, the plaster model of which was for a long time preserved. After the Revolution of 1830, the remains of the "July heroes" were interred on the spot, and the present July Column was erected by the French nation to their memory, in 1840. The entire height of the Column is one hundred and fifty-four feet, and it bears the names of six hundred and fifteen of the victims who fell in the Revolution. It is one of the most beautiful pieces of monumental architecture extant. The foundation was laid in 1831, by Louis Philippe, and seventeen years after, his throne was burned at its base. It was the intention of the Communists, in 1871, to destroy the Column, and for this purpose powder was placed beneath it, but the powder was found to be needed for other purposes, and the Column was spared.

The key of the Bastile was presented by Lafayette to Washington. It is a large key, antique in shape, and still hangs in the main hall of Washington's mansion at Mt. Vernon, as a prized relic.

CHRISTIAN MARTYRS

39. "THE CHRISTIAN MARTYRS."

DORÉ, 1871. OIL PAINTING. HEIGHT, 4 FT. 10 IN.; WIDTH, 7 FT. 6 IN.

One of the most memorable events in the reign of Diocletian was his fierce persecution of the Christians, 303 A. D. Doré's picture represents the interior of a Roman amphitheatre, on the night succeeding a great festival, when, for the amusement of the multitude, a crowd of Christians had been thrown to the wild beasts in the arena. The bodies of the martyrs lie on the sand, and savage animals are prowling around or mangling the remains. Above, descending from a star-lit sky, is seen a troop of angels, whose mission is to welcome the departing spirits of those whose life is not yet extinct. The stone seats of the amphitheatre are empty; the cruel, pleasure-seeking crowd, the emperor, the prefect and the consul have gone to their homes. The loneliness and horror of the scene they have left behind would give no pleasure, even to lovers of art, were it not that in the cold, dreary sky above, the stars are shining and the blessed angels are descending from the realms of eternal peace. The *Victoria Magazine* says: "We confess that we took more pleasure in that one picture ("The Christian Martyrs"), at the Doré Gallery, than in all the pictures at the Royal Academy put together." Every victim lying there—his agony over, and a heavenly rapture on his face—would seem to have expired saying, with Queen Katherine:—

> "Methought I saw a troop of blessed spirits
> Invite me to a banquet. Their bright eyes
> Threw thousand blessings on me like the sun;
> They proffered me immortal happiness
> And brought me garlands."

40. "THE MEN OF GRUTLI."

There are people in Switzerland who still believe that William Tell is not dead, though it is more than five hundred years since he was seen upon the earth. They suppose that he lies asleep in a cavern near the Lake of Lucerne, with two other men, who assisted him in the rebellion against the German emperor, when the Republic of Switzerland was established. These three slumberers are called "The Men of Grutli." The people fancy that if Switzerland is ever again enslaved, they will start from their sleep, and come forth with their ancient garb and weapons to arouse the people to fight again for freedom.

Since the time of William Tell, who died 1355, Switzerland has been a free country, except during the French Revolution, when it was conquered; but it soon regained its independence.

Over against the credulous souls who hold that Tell still lives, is a set of skeptics who maintain that he never shot either the apple or Gessler—indeed, that he never existed at all, save in legend and myth.

41. "NOYADES."

During the French Revolution the guillotine was found to be insufficient for the wholesale slaughter of human life, so that in different parts of France various other methods were devised to dispose of the prisoners. "Noyades (drownings) were employed at Nantes, by Carrier, a monster of cruelty. Great numbers of victims were crowded into a vessel, which, by means of weights, was submerged until all the unfortunates were dead; then the vessel, with its ghastly cargo, was brought to the surface

again. In this manner 1500 people perished at Nantes in one month.

"Fusillades" were employed at Lyons. This method of execution consisted in taking the victims out in crowds, and mowing them down with musket and cannon. Lyons had so stoutly resisted the Revolution, that when the city was conquered, after a two months' siege, the Convention decreed that it should be destroyed, its name changed, and a monument erected on its ruins, with the inscription, "Lyons made war upon liberty; Lyons is no more."

42. HAMLET, PRINCE OF DENMARK.

Furness has said that no personage, real or imaginary, excepting that of the Saviour, has been so much discussed or so universally written about, as that of Hamlet, Prince of Denmark. He is of course best known as the hero of one of Shakespeare's greatest plays. His grave is shown at Elsinore, the scene of the play, and there is a garden near by which is called Hamlet's garden. The time when he lived is unknown. Some historians place the date at 500 B. C., some at 700 A. D., while others say that if he ever lived it was in the traditionary ages of history. Shakespeare's play was based on the Danish story of Amleth, whose history is recorded in Saxo-Grammaticus (12th century). Belle-Forest adopted the story in his collection of novels, which he began in 1564. From Belle-Forest the old black-lettered "Historie of Hamlet" was translated, the earliest edition bearing the date 1608. This "Historie" has been lately reprinted in Chicago, a reproduction which attests the growing love for Shakespeare in the far West. The characters of Laertes and Ophelia are wanting in the

original. Special historical events in Shakespeare's time must have brought this old legend before the poet's mind. In Scotland, the murder of Darnley and the marriage of his widow, Mary Stuart, with Lord Bothwell (1567), furnished in the immediate past a counterpart of some portions of Hamlet. At the close of the 16th century, revenge was the theme of tragedies. The tragedy of Hamlet in its Shakespearean form appeared in 1601-2, and to its authorship may be applied the maxim,

> "Though old the thought and oft expressed,
> 'Tis his at last who says it best."

Goethe describes the character of Hamlet as

> "A mind oppressed with the weight of a deed which he fails to carry out."

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43. "ST. MARGARET" (THE PEARL).

RAPHAEL, 1483–1520. THE LOUVRE.

The name Margaret means Pearl in Greek, and the legend of St. Margaret is of Greek origin. It became known in Europe as early as the fifth century. In 494 it was repudiated by Pope Gelasius as apocryphal; from that time we hear little of it, until the eleventh century, when it was introduced into Europe by the first crusaders.

Margaret, the wife of Malcolm III., of Scotland, the first person of distinction who bore the name, was born in Hungary in 1046. According to the legend, St. Margaret was the daughter of a priest of Antioch, named Theodosius. Being a delicate infant, she was sent to a nurse in the country; this woman was a Christian, and she secretly instructed Margaret in the true faith.

One day while Margaret was attending sheep, Olybrius,

ST. MARGARET

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the governor of Antioch, passed by; attracted by her beauty he ordered that the girl should be brought to his palace, intending, if she were of noble birth, to marry her; but she resisted all his offers, finally declaring herself to be the servant of the Lord Jesus. Upon this, her father and all her relatives fled, leaving her in the power of the governor.

In order to make her recant he caused her to be put to the most cruel tortures; but Margaret did not quail. Then she was dragged to a dungeon, where Satan, in the form of a terrible dragon, came upon her, with his mouth wide open to receive her, but when she held up the Cross he took to flight—another instance, in allegorical art, of the power of sin being overcome by the power of the Cross.

She was again brought before the tyrant, but still refusing to abjure her faith, he ordered her to be beheaded by the sword.

When they led her forth to execution, she rejoiced that her sorrows were ended, and, glorifying God, she received joyfully the crown of martyrdom.

Such constancy in one so young won many converts to the faith. Five thousand of these were baptized in one day, and declared themselves ready to die with her.

In art the attributes of St. Margaret are a dragon, a cross, a crown, and a palm branch. The crown is usually of pearls, in allusion to her name. Sometimes she carries daisies, then the picture is called Marguerite, the French name for those flowers. The palm branch, or the crown, serves to distinguish her from St. Martha, whose attributes are also a dragon and a cross.

As a devotional picture the subject is allegorically founded upon certain texts of Scripture: Psalm XCI., 13; Rev. XII., 7 and 8. See also the Apocrypha, "Bel and

the Dragon," and "Lives of the Saints" (Guérin's), for many dragon miracles. They are considered as allegories.

Raphael in his famous "St. Margaret," in the Louvre, evidently presents to us the allegory of faith triumphing over the powers of evil. The beautiful maiden in graceful attire steps fearlessly upon the wing of the dragon, who lies on his back, with his hideous mouth expanded, his eyes dilated, and his tail coiled, evidently eager for mischief, yet powerless to move.

St. Margaret bears the palm of victory in one hand, and with the other holds back the drapery of her garments from the coils of the dragon's tail.

This picture was ordered by Francis I., of France, and the saint is said to be a likeness of his sister Margaret, of Navarre.

The background represents a beautifully wooded landscape.

The beauty, simplicity, and grace of Raphael's "St. Margaret" have given it a high rank among celebrated pictures; but it has been greatly injured by being transferred from wood to canvas.

In Christian art, the dragon is the emblem of sin, the usual form given to the monster being that of a winged crocodile.

In the mystical history and legendary poetry of almost every nation the dragon is a minister of evil.

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44. "HE'S A BRICK."

Plutarch, in his life of Lycurgus, is authority for the quaint expression, "He's a Brick." The Spartans, or Lacedæmonians had a force or poignancy of expression which cut down all the flower of studied elegance. They

were trained to speak concisely, and encouraged in repartee. Our English word *laconic* is derived from the Lacones or Spartans, and implies that much is expressed in few words. Lycurgus himself was short and sententious in his discourse. When asked why he had made so few laws he answered, "To men of few words few laws are sufficient." When asked how they could best guard against the invasion of an enemy he replied, "By continuing poor;" and to the question, whether they should enclose Sparta with walls, "That city is well fortified, which has a wall of men instead of brick." This is probably the foundation for the story that on a certain occasion an ambassador from Epirus on a diplomatic mission, was shown by the king of Sparta over his capital. The ambassador, knowing that though nominally only king of Sparta, he was yet ruler of Greece, looked to see massive walls for the defence of the towns, but found none. He marveled much, and at last said to the king, "Sire, I have visited most of the towns but found no walls built for their defence. Why is this?" "Indeed!" replied the king, "Thou canst not have looked carefully! Come with me to-morrow, and I will show you the walls of Sparta." On the following morning the king led his guest out upon the plains where his army was drawn up in battle array, and pointing proudly to the serried host, he said, "There thou beholdest the walls of Sparta, and every man a brick!"

45. THE CAMISARDS.

The Camisards were French Protestants who inhabited the Cevennes, a mountainous district in the south of France.

The word Camisard is thought to have been derived

from "camise," a species of blouse or frock-shirt worn by these people over their other garments, to enable them to recognize one another in nocturnal battles.

They were exposed to severe persecution after the "Revocation of the Edict of Nantes," in 1685 (*see Vol. I.*), and being driven to desperation, at length broke into a general insurrection, which was finally suppressed by military force.

To understand the nature of the "War of the Camisards," we must go back not only to the "Revocation," but to the original edict. A decree had been made by Henry IV. (April 30th, 1598), which secured perfect freedom to the Protestants of France in matters of religion. This decree, published at Nantes, is known in history as the "Edict of Nantes." During the reign of Henry IV. its provisions were carefully guarded by a board, called "The Chamber of the Edict," whose business it was to see that the edict was faithfully observed. The Protestants came to regard it as the great charter of their liberties, never to be repealed, and their rights under it never to be infringed.

The successors of Henry IV., "paltering with them in a double sense," while they maintained the letter of the law, broke the spirit of it by placing restrictions, political and religious, upon the Protestants, until, in 1669, by order of Louis XIV., the "Chamber of the Edict" was abolished. The Protestants, foreseeing the impending persecution, began to leave France in such numbers that the king passed a law punishing attempts to emigrate, with death. The breaking out of a war with Holland, in 1672, delayed for a time the crushing of the Protestants; but, peace being concluded in 1678, Louis XIV. again turned his attention to his own kingdom, and determined to root out Protestantism from France.

Persecution was commenced with vigor; two millions of people were virtually put beyond the pale of the law, denied liberty of conscience at home, and yet prohibited, on pain of death, from going into exile. But the crowning act was the employment of *dragonades*, or troops of dragoons, dispatched to invade the Protestant provinces and enforce the conversion of the inhabitants to the Roman Catholic faith. Though the peasantry were obliged to support the dragoons, they were at the same time subjected to every species of cruelty at their hands. Only one measure remained to be adopted—namely, the "Revocation of the Edict of Nantes;" this final stroke came in the form of a royal ordinance, in October, 1685. By this ordinance, all assemblies for the exercise of Protestant worship were prohibited, and all the Protestant clergy who should continue obstinate in their opinions were ordered to quit France within fifteen days, under penalty of being sent to the galleys.

The only province of France to which these severe regulations did not apply, was Alsace, which was under the protection of a special treaty.

Fifteen hundred clergymen left the country during the fifteen days; and within twenty-five years after the revocation, 500,000 Protestants had quitted France, adopting all manner of disguises and running innumerable risks to reach the frontier.

Wherever they went, they were welcomed, subscriptions were raised for them, and lands appropriated to them; so that by the end of the seventeenth century many little French colonies were established in all parts of the world.

The exiles soon established manifold branches of manufacture—stocking-making, silk-dyeing, glass-blowing, etc., arts which France had hitherto monopolized;

while the mother-country was crippled in her industries by the loss of her skilled workmen. Among the expelled clergy, too, there were men of ability and learning, who founded academies and advanced the cause of science in the countries where they took refuge. Besides, France was by no means cleared of Protestantism; the half million was but a fraction of the Protestant population. This fact brings us to the "War of the Camisards." To understand the persecution of the French Camisards or the Scottish Covenanters, we must examine that abnormal or diseased state of the mind called *ecstasy*. *Ecstasy* means *out of the body*. St. Paul refers to this condition when he says he was caught up to the third heaven and heard unspeakable words—"whether in the body, or out of the body, I cannot tell" (2 Cor. XII., 2, 4). St. John also says he was "in the spirit" when he saw the apocalyptic vision.

The belief that the soul left the body at times, was very general in former ages, and the Ecstatici were a class of divines among the ancient Greeks, who used to lie in a state of trance, and when they came to themselves would give strange accounts of what they had seen while "out of the body," or in ecstasy.

Be this as it may, we have to deal with the subject only historically.

During the dragonnade oppressions in Languedoc, many of the Protestants fled to the Cevennes, an irregular tract of mountainous country, extending about three hundred miles from the Pyrenees to the Alps. The country, from its nature, afforded a safe refuge for the persecuted, and they gathered there from all the neighboring provinces.

In the year 1689 the fanatical spirit, or "spirit of ecstasy," seemed to take possession of these "children

of God," as they styled themselves. An extract from M. Peyrat, on the singular phenomena of the times, says: "The spirit descended rarely on old persons, and never on those who were rich and well educated. It visited youth, indigence, misfortune, simple hearts, shepherds, laborers, grown-up girls, and even children."

The Cévenols reckoned four degrees of ecstasy: the first was called *l'avertissement* (warning); the second *le souffle* (breath); the third *la prophetie* (prophecy), and the fourth and highest *le don* (the gift).

Among the many thousands of those who were supposed to have received the gift of preaching, was a female servant named Jeanne. M. de Caladon, of Aulas, speaks thus of her: "She, a poor, silly peasant, aged forty years, was assuredly the most simple and ignorant creature known in our mountains. When I heard that she was preaching, and preaching wonderfully, I could not believe a word of it; it never entered into my conception that she could join four words of French together, or that she could have the boldness to speak in an assembly. Yet I have several times heard her acquit herself miraculously. When the heavenly intelligence made her speak she had truly a mouth of gold. Never did an orator make himself heard as she did, and never was auditor more attentive or more affected than those who listened to her."

In the "Histoire des Pasteurs du Désert," by M. Peyrat, the most interesting account of this wonderful period may be read.

The contagion spread as if carried by the atmosphere; the whole province was filled with rumors of prophecies, apparitions, angel visits, etc. M. Peyrat says: "The number of prophets increased so rapidly that eight thousand were counted in Languedoc the first year, and that

every day eight thousand assemblies were held, large or small, between the Lozère and the sea."

This state of things continued for about a year before any positive uprising took place. Louis XIV. was engaged in a war with Spain and Italy, and Bâville, the governor of the province, had not troops enough to arrest this fresh outburst of fanaticism, as it was called, among the Cévenols.

The priests complained of the bad effects produced by the ecstasies, and Bâville made an attempt to extirpate the evil. To this end he made parents responsible for the ecstasy of their children, and boys, as many as three hundred at a time, were put in prison, the girls in convents. Many of the conspicuous preachers perished on the wheel or the gibbet, and scores of others were sent to the galleys; even women were hanged for the crime of preaching. Can one imagine a more horrible state of things,—a whole province roused to a paroxysm of frantic emotion, in which rational religion was strangely mingled with extreme nervous excitement, and the governor of the province trying to restore order by hanging the poor people in scores! These Cévenols, or Camisards, were probably not more given to extravagance than their countrymen, and had their own preachers been left among them, they would probably have remained a hard-working, pious, peasant population.

A general insurrection, known as "The War of the Camisards," broke out in July, 1702. A large party of Protestants, in trying to escape from France, had been seized by the soldiers and cast into prison. On the following Sunday, at the various assemblies, mention was made of their unfortunate brethren, and some of the preachers declared that they had been warned in visions to exterminate the arch-priest and deliver their captive brethren.

The next day, July 24th, about fifty of the peasants armed themselves and marched to the residence of the arch-priest, to inflict vengeance. They accomplished their object,—but it brought on a war which lasted, with great severity, until May 17th, 1704, when a treaty of peace was signed at Nismes. Strictly speaking, a history of the persecutions of the Protestants in France under their respective titles—Camisards, Albigenses and Huguenots—should extend to the year 1787, or within one year of the great French Revolution.

The Protestants of France, as well as those of Holland, Scotland, and many in England, were believers in the doctrines of John Calvin, the great Reformer. The followers of Calvin were in Scotland called Presbyterians, and those in England, Puritans.

An elaborate history of French Protestants who took refuge in the United States has been written by Rev. Dr. Baird. They settled two hundred years ago, mainly in Massachusetts, New York and South Carolina. Their descendants are now found in every State and Territory. Intermarrying with Puritan and cavalier, they are a great element in our composite nationality.

46. "ANNIE LAURIE."

Many are familiar with the sweet song of "Annie Laurie," yet perhaps few know that the fair-faced maiden was not a creature of imagination, but one, of whose ancestry honorable mention is made in Scottish history.

Her father was Robert Laurie, a baronet. In the family register we find this entry: "At the pleasure of God, my daughter, Annie Laurie, was born upon the 16th day of December, 1682, about six o'clock in the

morning, and was baptized by Mr. George Hunter (minister of Glencairn)." Recording the hour of birth is a survival of the era of faith in astrology. According to astrological notions the hour of birth decided the nature of one's career all through life, to its very close. The little stranger whose entry into life it announces, grew to be the most beautiful Dumfriesian lady of the day, and was the heroine of a song which has rendered her charms immortal :—

"Her brow is like the snowdrift,
Her throat is like the swan,
Her face it is the fairest
That e'er the sun shone on,
That e'er the sun shone on,
And dark blue is her eye,
And for bonnie Annie Laurie
I'd lay me down and die."

The well-known lyric, of which these lines form a part, was composed by Mr. Douglass Finland, an ardent admirer of "bonnie Annie." She did not, however, return his affection, but married his rival, Alexander Furgusson.

Some of our nursery rhymes claim even greater antiquity than this ballad. "Sing a Song of Sixpence" is as old as the sixteenth century. "Three Blind Mice" was found in a music book dated 1609. "The Frog and the Mouse" was licensed in 1580. "Three Children Sliding on the Ice" dates from 1539. "London Bridge is Broken Down" is of unfathomable antiquity. "Boys and Girls Come Out to Play" dates as far back as the reign of Charles II., as does also "Lucy Lost her Pocket Book," to the tune of which "Yankee Doodle" was written. "Pussy Cat, Pussy Cat, Where Have You Been?" belongs to the time of Queen Bess. "Little

Jack Horner" is more than two hundred years old. "The Old Woman Tossed in a Blanket" is of the reign of James the II., to which monarch it is supposed to allude.

47. ROSETTA STONE.

One of the most important discoveries of the present century, from an historical point of view, is the key to Egyptian hieroglyphics, known as the "Rosetta Stone," now in the British Museum. For fourteen hundred years the hieroglyph was a dead language, and the history of Egypt, except that contained in Genesis, was a sealed book. In August of 1799 the key was accidentally found. It was discovered by the French Exploration Company, under Napoleon, while making an excavation for a fort at Rosetta, in lower Egypt, and hence is called the Rosetta Stone. This stele (an engraved stone) contains an inscription written in three different languages—Hieroglyphic, Demotic, or the more common language of the Egyptians, and Greek. From the Greek text it was discovered that the inscription was tri-lingual, and that each of the writings was a translation of the other. Beginning with this clue, Dr. Young, in 1815, finally succeeded in deciphering from the hieroglyphical character the single word Ptolemy; and, to the profound amazement of the scholars of the age, the spelling was found to be phonetic (by sound), and not ideographic (by object or idea). This learned antiquarian also made out the name Berenice, among the pictorial writings in the frescoes of Karnak. In 1822 Champollion deciphered the word Cleopatra from an obelisk found at Philæ. Afterwards continuing his researches, he was able to complete the translation of the Rosetta Stone, thereby opening up the

whole field of Egyptian history. It is now known that in the course of Egyptian annals, down to the time of the Roman Emperors, four systems of writing were successively employed; further back than the oldest of these, it is evident that pictorial symbols were used to represent ideas, but at what date the ideograph (or picture-writing proper) flourished, and under what circumstances it gave place to an improved style of conveying thought, cannot be known. The oldest system of writing in the world is this so-called hieroglyphic, or sacred carving. The investigations of those in Egypt, since 1822, have resulted in strong proof of the authenticity of the Old Testament Scriptures.

The Rosetta Stone is of black basalt, about three feet seven inches in length, two feet six inches in width, and ten inches thick. It was dug up by a French officer, named Bouchart, and was expected to augment the treasures of science in the Louvre; but the victory of Lord Hutchinson, and the consequent capitulation of Alexandria, transferred it to the hands of the British, and it was landed in Portsmouth in February, 1802. The stone is handsomely mounted, and is one of the highly prized treasures of the British Museum. The inscription is a decree, in honor of Ptolemy Epiphanes, by the priests of Egypt assembled in a synod at Memphis, on account of the remission of arrears of taxes and dues owed by the sacerdotal body. It was set up in 195 B. C., and is the only one of the number ordered to be erected which has as yet come to light. Since its discovery, other tablets, of greater variety, far more important and more nearly perfect, have been discovered, but this is the only one with a corresponding Greek inscription. Now, by means of the Rosetta Stone, hieroglyphics can be translated as readily as any of the classic writings. The length of the

inscription does not admit of more than a brief extract here. It begins,—"In the reign of the youthful king who received the kingdom from his father,"—and closes, "Write this decree upon a column of hard stone, in sacred, and enchorial and Greek letters, and place it in each of the temples of the first, second and third orders, near the image of the ever living King."

48. "SUB ROSA."

Sub Rosa means, literally, "under the rose." The phrase dates from 477 B. C., when Pausanias, the commander of the confederate fleet of the Spartans and Athenians, was engaged in an intrigue with Xerxes to betray Greece to the Persian rule, and to obtain the hand of the monarch's daughter in marriage. Their negotiations were carried on in a building attached to the temple of Minerva, called the Brazen House, the roof of which was covered with roses. The schemes (planned with the utmost secrecy) were matured literally "under the rose." Pausanias, however, was betrayed by one of his emissaries, who, by a preconcerted plan, enabled the ephori (the five overseers and counsellors of state) to hear Pausanias criminate himself. To escape arrest, Pausanias then fled to the temple of Minerva, and the sanctity of the place forbidding intrusion for violence of any kind, the people walled up the edifice with stones and left the fugitive to die of starvation; his own mother laid the first stone. It afterwards became a custom among the Athenians to wear a rose when they had a confidential communication to make, the flower implying strict confidence. There is also a mythological significance to "sub rosa." Cupid gave Harpocrates (the god of silence)

a rose, to bribe him not to betray the amours of Venus. Hence, that flower became the emblem of silence. It was for this reason sculptured on the ceilings of banquet halls, to remind the guests that what was spoken sub vino was not to be uttered sub divo. These phrases have been translated: "What we say when drinking high, utter not beneath the sky." It was customary among the ancient Germans, on occasions of festivity, to suspend a rose from the ceiling, above the table, as a token that whatever was said during the feast by those present should afterwards be forgotten, or at least kept secret among themselves. In 1526 a rose was placed over confessionals in Roman Catholic churches.

49. CAGLIOSTRO.

Count Cagliostro is the name assumed by Joseph Balsamo (1743–1795), of whom Carlyle says, "The quack of quacks, the most perfect scoundrel that in these latter ages has marked the world's history."

This famous impostor was the son of Pietro Balsamo, a poor shopkeeper of Palermo. He started out very early in life to practice the deceptions by which alone his name has been immortalized. His first authentic appearance was in Rome, selling pen-drawings, or rather prints touched up with India ink, and passed off as pen-drawings. In Venice he met Lorenza Feliciana, the beautiful daughter of a girdle maker, who became his wife. Leaving Rome, the pair made their appearance at Venice, Marseilles, Madrid, Cadiz, Lisbon, Brussels and other places, sometimes under one grand title, and sometimes under another, until finally they assumed those of the Count Alessandro and the Countess Seraphina Cagliostro.

In a coach-and-four, then as grand as a railroad President's private car now-a-days, they rolled through Europe and found access to the highest circles of society.

London initiated them both into the mysteries of Freemasonry, by which they were enabled to achieve their highest triumphs. The Count professed to have purchased certain manuscripts in which he discovered the original system of Egyptian Masonry instituted by Enoch and Elijah, and as masonry had, in the process of time, wofully declined from its pristine purity and splendor, the Count proclaimed it to be his mission to restore the sacred brotherhood to its ancient glory. From city to city, from Russia to France, traveled the count, as the Grand Cophta, and the countess as the Grand Priestess of the revived masonic faith. Their reputed success seems almost incredible. Settling at last in Strasburg, they lived magnificently, the Count taking up the practice of medicine; miraculous cures attended his skill, and wonder grew on wonder. The Prince Cardinal de Rohan was the most celebrated victim of his arts. The Cardinal expressed a wish to see him, to which the Count replied: "If Monsieur the Cardinal is sick, let him come, and I will cure him; if he is well, he has no need of me, I none of him." This rebuff only increased the Cardinal's desire to make his acquaintance; an interview was granted, and from that time Rohan yielded himself unreservedly into Cagliostro's power. The Count and Countess accompanied the Cardinal to Paris, where they plied their arts with more distinguished success than ever. But in the midst of their prosperity the hour of retribution came. De Rohan became the dupe of the famous diamond necklace case, and with him his friends, the Cagliostros, were thrown into the Bastile. After an imprisonment of nine months they

were released, but were ordered to leave France. They went to London for a time, but in May, 1787, they left England under suspicion, wandered again over the continent, driven now from country to country by suspicious governments, until by some mischance they ventured to Rome, and began to organize an Egyptian lodge. The Holy Inquisition had long been watching them suspiciously, and now, having them within its power, it caused them to be seized (at the end of 1789) and confined in the castle of St. Angelo. After a tedious trial his Holiness gave judgment that "The manuscript of the Egyptian Masonry be burned by the common hangman; that all that intermeddled with such masonry be accursed." Joseph Balsamo (Count Cagliostro) was imprisoned for life in the fortress of San Leon, where he died in 1795, aged 52. His wife, who was imprisoned in a convent, survived him several years.

50. BIBLIA PAUPERUM.

Biblia Pauperum is a Latin term signifying *Bible of the Poor.* The work known under this title is one of the earliest specimens of "block books" printed before the invention of movable type. The printing of it has been attributed to Laurens Koster, of Harlem, Germany, between 1410 and 1420. It is a picture book designed to teach the leading events of human salvation through Christ, from both the Old and New Testaments. Each picture is accompanied by an explanatory text or sentence in Latin. The work seems to have been invented to aid the Mendicant friars of the Middle Ages in their work among the poor, hence the name, "Bible of the Poor." A similar and contemporaneous work, but on a more

extended scale, and with the legend or text in rhyme, was called *Speculum Humanæ Salvationis, i. e.*, the "Mirror of Salvation." Before the Reformation these two books were the chief text-books used, especially by monks, in preaching, and they took the place of the Bible, which was a sealed book to the illiterate of that age. Many manuscripts of the Biblia Pauperum and of the Mirror of Salvation, several as old as the thirteenth century, are preserved in different languages.

The pictures from these works were copied in sculpture, wall and glass painting, altar pieces, etc., and a knowledge of the source whence they were derived is of importance to the art student of any age.

51. THE ARUNDEL SOCIETY.

The Arundel Society took its name from Thomas Howard, Earl of Arundel, noted in modern literature as "The Father of *vertu* in England," "the Mæcenas of all politer arts," "as great for his patronage of arts and ancient learning as for his high birth and place," etc. It was established about 1850, with the declared purpose of "promoting the knowledge of art." It proposed to publish for its members engravings and other reproductions of rare and important works not lying within the ready reach of the general public. Its intent was to bring thus into notice monuments of ancient art which, from their locality or other causes, might be difficult of access, and to rescue, ere it should be too late, works endangered by violence or decay. Its sphere embraced the arts in every variety of style, in all countries and in all ages; but it primarily selected for illustration Italian fresco painting during the 14th, 15th, and 16th centuries.

The best specimens of this were reproduced by the aid of chromo-lithography. There were also published, by bronze electrotype, and in plaster casts, accurate reductions of the Theseus, the Ilissus, and the frieze of the Parthenon. One of the most conspicuous workers in behalf of the Society was Sir Henry Layard, whose antiquarian researches have made known to the modern world so many of the hitherto buried secrets of Nineveh and Babylon. The Society was named after the Earl of Arundel, because, in the early part of the seventeenth century, while traveling or living in Italy, he had become an enthusiastic collector of the rarest specimens of ancient and mediæval art (sculptured marbles, coins, bronze statues, gems, etc.), forming what was believed to be the most valuable collection ever made, up to that day, by any single individual in Great Britain.

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52. DEATH OF A KING FROM TOO MUCH ETIQUETTE.

"The Queen of Spain Has no Legs."

The rigid etiquette of the court of Spain is exemplified in a story concerning the death of Philip III. It is said that he was so great a slave to form that it was the cause of his last illness. According to the story, he sat too long before a hot fire, the servant being absent, whose duty it was to moderate the fire or to move the King's chair, and etiquette forbidding the King to do it for himself. The heat produced a fever, which ended in death. The chief event of the reign of Philip III. (1578-1621) was the expulsion of the Moors, in 1609. This cruel edict drove into exile 600,000 of Spain's most industrious people, and it marks the commencement of her decline. An incident is related of his Queen, Margaret of Austria,

which answers the question as to the saying, "The Queen of Spain has no legs." On her entry into Spain, in 1599, she passed through a town celebrated for the manufacture of silk stockings; the authorities, wishing to show the Queen some courtesy, presented her with a costly pair. The present was indignantly refused by the Queen's chamberlain, who informed the delegates that the "Queen of Spain had no legs." On hearing this the Queen grew indignant and threatened to return home, saying, "I would not have come to Spain had I known that my legs were to be cut off!" Since then it has been customary to say that, *officially*, "the Queen of Spain has no legs." This story is probably a burlesque on Spanish etiquette, for the custom which requires Spanish women to conceal their feet dates back to the time of the Goths, as described by Tacitus.

53. THE WHITE PRINCE.

Belisarius was a brave man and a heroic general, to whom the Emperor Justinian was principally indebted for the military glory of his reign. He was born in Illyria 505 A. D., and died 565 A. D. His military skill in the Eastern Empire so renewed, for a time, the glorious triumphs of Rome under the Republic, that he was called the "Africanus of New Rome." In Constantinople, the strife of the two parties, styled the "greens" and the "blues," had endangered the authority and even the life of Justinian, when the life guards, with Belisarius at their head, attacked and slew, in the race-course, 30,000 of the "green," or anti-royalist party, and thus restored tranquillity.

The military career of Belisarius may be divided into two great epochs—the war against the Vandals, in Africa

(where he was called the "White Prince"), and the war against the Goths in Italy. In both wars he was so successful that a triumphal entry, the first that had graced the city of Constantinople, and the first in any part of the empire since the days of Tiberius, was granted him. Forty years of faithful military service did not shelter him from the false accusation of conspiracy against the emperor. He was imprisoned and reduced to poverty. The biographers of Belisarius have differed in their accounts of the ingratitude shown to him in his last years by Justinian. The French tale, "Belisaire" (upon which the opera is founded), and the well-known picture painted by Gerard, have served to keep alive the impression that his eyes were put out by order of the emperor, and that he begged his daily bread in the well-known saying, "Date obolum Belisario," "Give an obolus to Belisarius." In disposition Belisarius was humane and generous; in morals, pure; in habits, temperate; in appearance, majestic; a valiant soldier, a skillful general, and possessed of a sublime spirit of loyalty to his sovereign.

54. THE BIBLE.

The Bible was written by degrees during a period of 1600 years. It was anciently called "The Books," or "The Divine Library," but by common consent, for the past 700 years it has been called the Bible.

The period of history which it covers cannot be definitely ascertained, owing to the uncertainty as to length of the Patriarchal government. The dates on the margins of our English Bibles are given by Archbishop Usher, and range from 4004 B. C. to 96 A. D.; this is known as the "shorter chronology." History comes into

clearer light with the Exodus, though the exact date of it has not yet been fully established. *Fourteen hundred and ninety-two* is an easy date to remember, and, as the date of the Exodus, is near enough for all ordinary exactness. Remembering then, that the Exodus and the beginning of the Hebrew Nationality was as long before Christ as the discovery of America after Christ, we have a landmark that makes the memory of the Bible dates easy. In the year 1000 B. C., the Temple was built; Solomon was king, and the Hebrew monarchy was at its height; in 70 A. D. the last Jewish temple was destroyed by the Romans, and the Hebrew monarchy came to an end. By adding 1000 and 70 and dividing by 2, we get 535. The great captivity of the Jews came to an end just about 535 B. C. These four dates are then four great eras, and represent the founding of the Hebrew nation; the height of its glory; the end of the great Captivity, and the end of their national existence.

The Bible falls logically into three great divisions in each of the two Testaments. In the Old Testament, we have History, Poetry, and Prophecy; in the New Testament, History, Letters, and Prophecy.

SYNOPSIS OF THE OLD AND NEW TESTAMENTS.

I. "THE LAW OF MOSES," OR PENTATEUCH.

(Written by Moses, or compiled by him from older documents.)

GENESIS,—means the Beginning, that is, of the inhabited world. The creation and fall of man. Christ promised to Eve. Christ foreshadowed in Abel. The flood. The family of Shem chosen for the promised blessing. Christ promised to Abraham, Shem's descendant. Christ promised to Judah, Abraham's descendant. Christ foreshadowed in Melchizedek, in Isaac, Abraham's son, in Joseph, Abraham's great-grandson. B. C. 4004 to 1689.

EXODUS,—means the Going out, that is, of the Chosen
B. C. People, the descendants of Abraham, from Egypt to the
1706 to 1490. Promised Land. Christ foreshadowed in the Paschal Lamb; His work of deliverance from sin foreshadowed in the escape from Egyptian bondage.

LEVITICUS,—contains the laws regulating divine ser-
B. C. vice in charge of the sacred tribe of Levi,—hence the
1491 to 1490. name. The sacrifice of Christ foreshadowed in the various sacrifices, especially in the goat of the sin-offering on the Great Day of Atonement.

NUMBERS,—so named from the two numberings of
B. C. the people, at the beginning and the end of their wan-
1490 to 1451. derings. Contains history of the wanderings in the wilderness forty years. Christ prefigured in the stricken rock and in the brazen serpent,—foretold by Balaam.

DEUTERONOMY,—means *the second* giving of the Law.
Consists mainly of three addresses by Moses, to the
B. C. 1451. people born in the wilderness, who had not heard the original promulgation of the Law. Christ promised as "a prophet like unto Moses."

II. HISTORICAL NOTES.

B. C. JOSHUA,—the Hebrew word for *Jesus*. Joshua, a
1451 to 1420. type of Christ, leads the people to the Promised Land.

JUDGES,—a history of the Chosen People for 450 years after the death of Joshua. Irreligion and disunion
B. C. among the Twelve Tribes. Thirteen Judges, some war-
1425 to 1120. riors, some priests, some civil rulers, are raised up from time to time, to deliver them from their enemies or to restore law and order.

RUTH,—an appendix to the book of Judges; intended to show the genealogy of Christ from a Gentile mother (Ruth) and a Jewish father (Boaz). The great-grandson of Ruth the Moabitess is King David, of whom Christ is a lineal descendant. B. C. 1322 to 1312.

I. SAMUEL,—the continuation of the history of the Chosen People under the last two Judges, Eli and Samuel. The latter by his personal character and great ability reforms the people, establishes schools and does much to unite the tribes into a nation. The latter portion of this book contains a history of Saul, the first King of Israel. B. C. 1171 to 1056.

II. SAMUEL,—the history of David's reign. The Twelve Tribes united and victorious over enemies. David improves the character of divine worship and regulates the service of the priesthood. The promise is given that his house and his throne are to be established forever, that is, in his descendant, Christ. B. C. 1056 to 1017.

I. KINGS,—the history of the kingdom under Solomon, David's son; and of the divided kingdoms (Judah, two tribes in the South, and Israel, ten tribes in the North) until the death of the fourth King of Judah, Jehoshaphat, and of the seventh King of Israel, Ahab. Irreligion and wickedness prevail. B. C. 1015 to 889.

II. KINGS,—the continuation of the history of the two kingdoms, Judah and Israel, to the captivity of Israel by Assyria, B. C. 721, and of Judah by Babylon, B. C. 588. The warnings of the prophets are fulfilled. During this period, principally, the prophets flourished, and to Christ "gave all the prophets witness." B. C. 896 to 588.

I. CHRONICLES.—This book and the following were probably composed by Ezra, after the captivity. The
B. C. 4004 to 1015. first nine chapters contain genealogies from Adam to the time of Ezra, one important use of which was to give that succession of families through which it had been prophesied that the Christ was to come. The remaining chapters contain a review of the national history.

II. CHRONICLES.—The first nine chapters give an account of the reign of Solomon. The remaining chap-
B. C. 1015 to 588. ters review the history of the kingdom of Judah almost exclusively, to the destruction of Jerusalem by Nebuchadnezzar, B. C. 588, and the proclamation of Cyrus for the rebuilding of the Temple, B. C. 536.

B. C. 536 to 456. EZRA,—grandson of the High Priest, Seraiah, gives an account of the return of some of the captives from Babylon, the rebuilding of the Temple, and his own reformation of the Church.

B. C. 446 to 434. NEHEMIAH,—a Jew, cup-bearer to the King of Persia, resigns his lucrative position to go to Jerusalem and continue the work of Ezra. Describes the building of the city walls and his own work of reformation.

B. C. 521 to 495. ESTHER.—This book gives an incident in the life of those Jews who still remained in Persia, showing how God saved His People from threatened destruction.

III. "THE WRITINGS,"

Of which the Psalms form the chief portion. Besides the other poetical books, Job, Proverbs, Songs of Solomon, and Ecclesiastes, the Jews include under The Writings—Ruth, Lamentations, Esther, Daniel, Ezra, Nehemiah, and I. and II. Chronicles.

JOB,—perhaps the oldest of all the books of the Bible; besides giving the history of Job and his affliction, it largely consists of a colloquy between him and his friends in regard to the cause and purpose of human sufferings. The climax of Job's argument is reached in XIX., 25, 26, 27, when, with the voice of inspiration, he declares his faith in a Redeemer who is both divine and human, and in the resurrection of the body. B. C. 1520.

The PSALMS,—150 in number, about one-half written by David, some by Asaph, certain Levites, and others; the 90th by Moses. The Book of Psalms, divided into five parts by doxologies, was the great hymnal for use in the Temple worship; its composition extends over a thousand years from Moses to Malachi. The chief prophetical Psalms which speak of Christ, His worship and His Church, are the ii., xvi., xxi., xxii., xl., xlv., lxviii., lxix., lxxii., xcii., cx., cxviii., cxxxii. B. C. 1491 to 397.

The PROVERBS,—a manual of practical rules for the conduct of life, as the Psalms are a manual of daily devotion; part written by Solomon, the rest by Isaiah, Hosea, and others. B. C. 1015 to 700.

The SONG OF SOLOMON,—probably composed by him in the fresh days of his youth. His ardent and pure passion becomes, under the inspiration of God, a type of the love of Christ for His Church. B. C. 1014.

ECCLESIASTES,—or the Preacher, was written by Solomon at the close of his life, after his fall, and expresses his penitence. It is a narrative of the attempts of a man of the world to find happiness. "All is vanity." To "fear God and keep His commandments" is the only thing that avails. B. C. 977.

IV. PROPHETICAL BOOKS.

(*a*) THE FOUR GREATER PROPHETS.

ISAIAH,—a prophet of the southern kingdom, Judah; prophesies about "Judah and Jerusalem in the days of Uzziah, Jotham, Ahaz and Hezekiah." Idolatry and wickedness increase. Judah is warned and its enemies' destruction foretold. The faithful are encouraged with renewed promises concerning the Saviour Christ. The birth, lineage, rejection, passion and glory of Christ and the spread of His Church are so minutely foretold, that Isaiah has been called the "Evangelical" or "Gospel" Prophet.

B. C. 760 to 698.

JEREMIAH,—a priest, prophesies in Judah, seventy years after the death of Isaiah. Irreligion and wickedness increase. His warnings are unheeded. He sees the holy city besieged and taken, and its inhabitants carried captive into Babylon (B. C. 588.) He encourages the faithful with promises of Christ's coming, of the blessings of His Gospel and of the spread of His Church among the Gentiles. Prophesied during about forty years.

B. C. 629 to 588.

The Lamentations of Jeremiah,—an appendix to the preceding book, in the shape of a pathetic ode expressive of Jeremiah's grief for the destruction of Jerusalem and its Temple.

B. C. 588.

EZEKIEL,—a priest, carried captive to the river Chebar, near Babylon, before the destruction of Jerusalem. The first part contains warnings and prophecies of that event. The second part contains promises to the faithful concerning Christ's coming and the glory and spread of His Church.

B. C. 595 to 574.

DANIEL,—a prophet, carried to Babylon before the captivity; raised to great power under three successive governments, Chaldean, Median and Persian. Predicts the course of the five great empires of the world,— Babylonian, Persian, Grecian, Roman, and Christian. Foretells accurately the coming and death of Christ, and the growth of His kingdom to the end of the world. B. C. 607 to 534.

(*b*) THE TWELVE MINOR PROPHETS.

JONAH,—a prophet of the northern kingdom, Israel, is sent by God to preach repentance to the inhabitants of Nineveh, the capital of Assyria. B. C. 862.

JOEL,—prophesies to Judah; warns of God's judgment on sin; exhorts to repentance, fasting and prayer; promises the outpouring of the Holy Ghost and the coming of Christ's kingdom in peace and prosperity. B. C. 800.

AMOS,—prophesies to Israel; denounces the idolatry, oppression, luxury and vice of the people; promises the restoration of the kingdom under Christ. B. C. 791 to 787.

HOSEA,—a prophet of Israel; denounces idolatry and irreligion; foretells the development of Christ's kingdom out of the seed of Judah and Israel. Prophesied sixty years. B. C. 785 to 725.

MICAH,—prophesies to both Judah and Israel; depicts their ruin and dispersion; foretells the birthplace of Christ, and the glory and victory of His Church among all nations. B. C. 750 to 710.

NAHUM,—prophesies to Judah; foretells the destruction of Assyria and the utter desolation of its capital, Nineveh; consoles Judah with the promise of "good tidings." B. C. 713.

B. C. 630. ZEPHANIAH,—warns Judah; threatens God's judgments against her oppressors; promises restoration and joy to Jerusalem in latter days.

B. C. 626. HABAKKUK,—prophesies to Judah; foretells the destruction of the Chaldeans (Babylon) and the spread of Christ's Church, when "the earth shall be filled with the glory of the Lord, as the waters cover the sea."

B. C. 587. OBADIAH,—prophesies to Judah; foretells the destruction of Edom, and promises holiness and final victory to the Chosen People.

B. C. 520. HAGGAI,—inspired by God to rouse the people to rebuild the Temple; foretells that this Temple will have greater glory than the former, by reason of Christ's coming to it. Prophesied four months.

B. C. 520 to 487. ZECHARIAH,—prophesies two months after Haggai, and continues during two years, encouraging the Jews to prosecute the erection of the Temple. Nine visions of the glory of the kingdom and the worship of Christ. Prophesies concerning Christ's coming, His lineage, betrayal, death and final victory.

B. C. 397. MALACHI,—the last of the Jewish prophets until John the Baptist. The new Temple has been built and its services fully reëstablished; the priests and the people again degenerate. Malachi foretells the glory and worship of Christ among the Gentiles, the coming of John the Baptist, and the sudden appearance of Christ in the Temple to purify priests and people.

THE NEW TESTAMENT.

I. HISTORICAL.

(*a*) THE FOUR GOSPELS.

Four accounts of Christ's earthly life of 33 years, written from four different points of view:—

A. D.

ST. MATTHEW,—writes in the first instance for Jews; dwells, therefore, upon the descent of Christ as man from Abraham, in proof of His being the promised "seed" foretold throughout the Jewish Scriptures. 41.

ST. MARK,—writes in the first instance for converted heathen of the Roman Empire; dwells, therefore, on Christ's kingly and victorious character. 67.

ST. LUKE,—writes in the first instance for converted Greeks; dwells upon the sacrificial character of Christ; remarkable for his picturesque style. 53.

ST. JOHN,—the latest of the four Evangelists, dwells on Christ as God; gives discourse and details not given in the first three Gospels. 90.

(*b*) THE ACTS OF THE APOSTLES.

Written by St. Luke as the continuation of his Gospel; gives a brief history of the foundation and spread of the Church for 30 years,—first among the Jews under St. Peter and other Apostles, then among the Gentiles under St. Paul and others. 63.

II. DIDACTIC.

(*a*) THE FOURTEEN EPISTLES OR LETTERS OF ST. PAUL.

Ten written to particular branches of the Holy Catholic Church, four to individuals.

ROMANS,—to the Church in the city of Rome. 58.

A. D.

57. CORINTHIANS (I. and II.),—to the Church in the city of Corinth.

57. GALATIANS,—to the Church in Galatia.

62. EPHESIANS,—to the Church in Ephesus.

63. PHILIPPIANS,—to the Church in Philippi, a city of Macedonia.

62. COLOSSIANS,—to the Church in Colosse, a chief city of Phrygia.

53. THESSALONIANS (I. and II.),—to the Church in Thessalonica, a city of Northern Greece.

66. TIMOTHY (I. and II.),—to the Bishop of Ephesus, chiefly in regard to his pastoral or episcopal duties.

66. TITUS,—to the Bishop of Crete (an island in the Mediterranean Sea), chiefly in regard to pastoral or episcopal duties.

62. PHILEMON,—to a member of the Church in Colosse.

64. HEBREWS,—to the Hebrew Christians, residing chiefly in Palestine.

(*b*) CATHOLIC, OR GENERAL EPISTLES, ETC.

59. ST. JAMES,—"the Less," cousin of our Lord, and Bishop of Jerusalem,—addressed to his own countrymen, "the Twelve Tribes scattered abroad."

64 and 66. ST. PETER (I. and II.),—addressed to the Church in general.

I. ST. JOHN,—addressed to the Church in general.

81 to 94. II. ST. JOHN,—addressed to "the Elect Lady," which some suppose to mean the Church.

III. ST. JOHN,—addressed to "the well-beloved Gaius."

ST. JUDE,—"the brother of James," cousin of our Lord,—addressed to the Church in general.

III. PROPHETICAL.

REVELATION,—of St. John the Divine, the only prophetic book of the New Testament,—written by the Apostle St. John while on the Isle of Patmos, whither he had been banished (A. D. 96) by the Emperor Domitian. The book consists of two parts: first, the messages to the Seven Churches or Dioceses of Lesser Asia, with their Angels or Bishops; second, prophetic visions of future events in the history of the Catholic Church to the end of time. A. D. 96.

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55. THE CARTOONS OF RAPHAEL.

The seven cartoons of Raphael, now in the Raphael Room of the South Kensington Museum, London, are regarded as the grandest productions of Christian art. They were executed by Raphael at the command of Leo X., in 1514, and were paper patterns for the tapestries intended to adorn the lower part of the walls of the Sistine Chapel of the Vatican (the roof and east end had already been painted by Michael Angelo). The cartoons are about twelve feet in height and from fourteen to eighteen feet in length. They were drawn on cardboard (carton) in chalk, tinted in distemper. The weavers cut them into strips for convenience, and threw them away when the tapestries were completed. They were picked up, however, and stored away in boxes; but of the original ten, Nos. 1, 8, and 10 are lost. Through the influence of Rubens, Charles I. of England purchased the remaining seven and had them taken to London. After the Restoration, they were sold by Charles II. to the French ambassador; but Lord Danby interfered and prevented their being removed from England. It was

not until the time of William III. that the strips were put together and pasted upon canvas. They were then placed in Hampton Court, but have recently been taken to South Kensington. Three sets of tapestries were made from Raphael's cartoons—those at Rome, Berlin and Dresden.

The Rome Tapestries were executed at Arras, Flanders, in silk, wool and gold, each piece costing $3500. They are now in the Vatican, in a gallery devoted exclusively to them. The Berlin Tapestries were also executed at Arras, for Henry VIII., of England. Afterwards they became the property, in turn, of Emperor Charles V., the Dukes of Alva, and finally, in 1844, of Frederick William IV., of Prussia. The Dresden Tapestries were lost for a time and found again. In 1728 General Field-Marshal Fleming purchased them for $9000. The subjects of the cartoons are: Christ's Charge to Peter; The Death of Ananias; Peter and John at the Beautiful Gate; Healing the Lame Man; Paul and Barnabas at Lystra; Elymas the Sorcerer Struck Blind; Paul Preaching at Athens; The Miraculous Draught of Fishes. Goethe says that these tapestries are the only works of Raphael that do not look small after one has seen the frescoes of Michael Angelo in the Sistine Chapel. "They were intended to set forth the activity of the Church—whose history was recorded on the ceiling by Angelo, and on the upper part of the side walls by the earlier Florentine artists—in teaching mankind, and guiding, in blessing and healing. Raphael designed to recite on one side the history of St. Paul, and on the other side that of St. Peter; and these histories were to fill up the compartments of the wall, five on each side, from the entrance to the altar."—*Burckhardt.*

DUKE OF REICHSTADT p. 111, ii.

56. THE STAR CHAMBER.

The Court of the Star Chamber was of very ancient origin. It had extensive powers, could adjudge cases, both civil and criminal, without the intervention of a jury, it could torture at pleasure, but it could not pronounce the death penalty. It was by this court that William, Bishop of Lincoln, was fined £5000 for calling Laud "the great Leviathan;" and John Lilburn, after being fined £5000, was sentened to the pillory, and to be whipped from Fleet Street to Westminster. This court derived its name from the place where it met, one of the chambers of the king's palace at Westminster, whose ceiling was decorated with stars, *Camera stellata*, or *Chambre des étoilé*. The Court of the Star Chamber was abolished by an act of Parliament in 1641, during the reign of Charles I.; but from this same "Star Chamber" Charles I., called "the royal martyr," was sentenced to be beheaded, January 30th, 1649.

57. NAPOLEON'S SON.

On the 20th day of March, 1811, there was great rejoicing in Paris. The eventful day, which to all appearances was to crown the ambition of Napoleon, had come. The discharge of a hundred and one guns announced the fact that the "King of Rome" was born; the "King of Rome," for such, it had been proclaimed, would be the title conferred upon a son of the Emperor. The Parisians were in such a transport of joy that, a French writer of the time says, "they embraced and kissed each other in the streets." But the reign of the young "king who never saw his kingdom," was brief; it was summed

up in the first three years of his life. On the 25th of January, 1814, Napoleon embraced his wife and child, whom he saw for the last time, and left the Tuileries to place himself at the head of his army. The Russian campaign was the beginning of a war which ended with the capitulation of Paris. On the 17th of April, 1814, Napoleon signed his abdication, and on the 28th embarked for Elba. On the 2d of May, Marie Louise and the King of Rome left France forever, and took possession of the palace of Schonbrunn, near Vienna, which had been assigned to them, as a royal residence, by Francis, Emperor of Austria and father and grandfather of the imperial refugees. Then followed Napoleon's return to France, his reign of "one hundred days," the fatal battle of Waterloo, and his second abdication, closing with the words, "My political life is ended, and I proclaim my son, Napoleon II., Emperor of the French. June 22d, 1815. Napoleon." Napoleon was banished to St. Helena, and the allied powers of Europe would not accept the son. Louis XVIII. was proclaimed King of the French, and the rights of Napoleon II. were forever set aside. The young prince was now a prisoner under the guardianship of his grandfather, the Emperor of Austria, by whom he was to be educated as a German prince. His title, "King of Rome," was now changed, 1815, to "Duke of Reichstadt," by which title he was subsequently known.

As a child, the Duke is said to have been a marvel of beauty, and without being anything extraordinary, he was from the first precocious. M. Foresti was his tutor for sixteen years, and by him he was most thoroughly and carefully educated. All his movements were full of grace and gentleness. He never ceased to speak French with a true Parisian accent, yet he learned the German

language very rapidly and used it in the imperial family, speaking it as fluently as they themselves. He always maintained the most unbounded admiration for his father, and when informed of his death, July 22d, 1821, he wept bitterly, and shut himself up in his room for several days. He put on mourning, and wore it for so long a time that finally an imperial order was issued compelling him to suppress all tokens of grief. Time rolled on, but every year he spent the 22d of July in his own apartments. His first appearance in society was on the 25th of January, 1831, at a grand ball given by the British ambassador. There he became acquainted with Marmont, one of his father's marshals. The young Napoleon had a thousand questions to ask, and finally obtained permission to engage the Marshal to deliver him a course of lectures, the subject being Napoleon's campaigns. On the 15th of June, 1831, the young Duke was appointed Lieutenant-Colonel of a battalion of Hungarian infantry. For one brief year he indulged in a dream of military glory, when signs of pulmonary disease began to develop; his voice became hoarse and he was subject to coughs and attacks of fever. Much against his own wishes, he was taken from his military pursuits and sent back to Schonbrunn to recuperate. The air and quiet of this country residence were beneficial, but the most dangerous symptoms of his disease returned after a time, and on the 22d of July, the day he had always kept sacred since his father's death, the Duke of Reichstadt breathed his last.

No guns were fired, but the intelligence of his death was received with profound sensation in France, for there were still many Frenchmen desirous of seeing the young duke seated upon the throne of his illustrious father. Among the other nations of Europe very little

regret was expressed that an individual, however blameless in his private life, had been removed by death before an opportunity had arisen for him to become a disturber of the peace. He was buried in the Carthusian Monastery at Vienna, the Austrian Westminster Abbey, and his funeral was attended with the same forms and honors as that of an archduke of Austria. The international convention having deprived him of the name of Napoleon, in 1817, when conferring that of Duke of Reichstadt, his sepulchre bears the following inscription, by order of Francis II.:—

"To the eternal memory of
Joseph Charles Francis,
Duke of Reichstadt,
Son of Napoleon, Emperor of the French,
and Marie Louise, Archduchess of Austria.
Born at Paris, March 20th, 1811.

When in his cradle he was hailed by the title of King of Rome; he was endowed with every faculty both of body and mind; his stature was tall; his countenance adorned with the charms of youth, and his conversation full of affability; he displayed an astonishing capacity for study and the exercise of the military art. Attacked by a pulmonary disease, he died at Schonbrunn, near Vienna, July 22d, 1832."

His gorgeous cradle is preserved among the historical relics in the Museum of the Louvre.

58. THE FIRST POET-LAUREATE.

If *poet-laureate* means "the poet of the laurel wreath," we must go very far back in the history of Literature for an account of the first poet-laureate. It was the custom in the early ages of Greece, to crown with a laurel wreath the successful poet in a contest; this custom was

adopted by the Romans during the Empire. But the *title* of "poet-laureate" originated in Germany, during the 12th century, when the ancient ceremony of crowning the poet *par excellence* was revived. Henry V. crowned his historian as poet-laureate, and Frederick I., the monk Gunther, who had celebrated his deeds in verse; but no great importance was attached to the title until the crowning of Petrarch with great state in Rome (1341). Later, the privilege of conferring this honor was given to the Universities, and the *degree* of *poeta laureatus* was conferred by Continental and also by English Universities. The early history of the laureateship in England is traditional. The story goes that Edward III., following the example of the coronation of Petrarch at Rome, conferred a similar honor upon Geoffrey Chaucer, with the yearly pension of 100 marks and other perquisites. Ben Jonson mentions Henry Scogan as the poet-laureate of Henry VI., John Kay was court poet under Edward IV., and Andrew Bernard under Henry VII. and VIII. John Skelton received from Oxford and Cambridge the title of poet-laureate. Spencer was called the poet-laureate of Elizabeth, because of his receiving from her a pension of £10 a year after presenting to her the first book of the "Faerie Queene."

But the laureateship up to this time had not been an established office. In 1619, James I. secured the services of Ben Jonson, by granting him, by patent, an annuity of 600 marks for life. With Ben Jonson, therefore, the succession may be said to begin. In 1630 the laureateship was made a patent office in the gift of the Lord Chamberlain, and the salary was increased to £100; it was afterwards reduced to £27. Political considerations often controlled the appointment of the poet-laureate, and a strong feeling arose in favor of its abolition. A con-

cession was made when Southey was appointed, by which he and his successors should write only when and what they chose. Walter Scott was offered the office on the death of Pye, but declined it. In early times it was the duty of the poet-laureate to write an ode upon the king's birthday, and upon every national festival. The title conferred upon the bard great honor, and raised him high above his fellows,—according to modern ideas, the poet confers as much honor upon the office as the office upon him. This may be truly said of the present poet-laureate of England, whose "Idyls of the King" and other noble poems give a lustre to the title which it may be hard for his successor to maintain. The office is now the honorary gift of the sovereign, with emoluments amounting to £127 annually.

The following is a list of Laureates: Ben Jonson, 1630–1637; William Davenant, 1637–1688; John Dryden, 1670–1688; Thomas Shadwell, 1689–1692; Nahum Bate, 1693–1714; Nicholas Rowe, 1714–1718; Lawrence Eusden, 1716–1730; Colley Cibber, 1730–1757; William Whitehead, 1758–1783; Thomas Wharton, 1785–1790; Henry James Pye, 1790–1813; Robert Southey, 1813–1843; William Wadsworth, 1843–1850; Alfred Tennyson, 1850.

Some rival poet wrote:—

> "In merry old England it once was the rule,
> The King had his poet and also his fool;
> But now we're so frugal, I'd have you to know it,
> Bob Southey must serve both for fool and for poet."

59. THE ROUND TOWERS.

Tall, narrow, round towers, tapering from base to summit, are found in abundance in Ireland and occasionally in Scotland; they are the oldest and most remarkable remains of ecclesiastical architecture in the British Isles. Controversies regarding them have been decided by the investigations of Dr. Petrie. There is now no doubt that they are the work of Christian architects, and built for religious purposes. They seem to have been in all cases in the immediate vicinity of churches or monasteries, and were used of necessity as strongholds, into which, in times of danger, the inhabitants of the neighboring country might retreat with their valuables. After the introduction of bells, they were used as bell-towers. About one hundred and eighteen are still to be seen in Ireland; twenty of these are entire or nearly so; Scotland has three, some dating back to the sixth century. (See Dr. Petrie's "Ecclesiastical Architecture of Ireland, Anterior to the Anglo-Norman Invasion.")

60. A CITY DESTROYED BY SILENCE.

The city of Amyclæ, of the Morea, near Sparta, is said to have been destroyed by silence, under the following circumstances:—

The Amyclæans, had often been panic-stricken by the report that an enemy was coming, hence they passed a law that no one should spread such a report. The result was that when the Spartans were really moving on Amyclæ no one dared give the alarm, and so they made an easy conquest of the city. (See the commentators on Virgil.)

61. A KING KILLED AND A KING CROWNED IN THE SAME BATTLE.

On the 14th of August, 1485, was fought the celebrated battle of Bosworth Field. The prize to be gained was the crown of England and the hand of the Princess Elizabeth, daughter of Edward IV. Richard III., the usurper of the crown, and Henry, Earl of Richmond, were rivals in this double sense.

The two armies met on Bosworth Field, Richard III. was killed, and the Earl of Richmond was crowned King of England with the title Henry VII.

This was the most important battle in its results since the battle of Hastings (1066); that battle brought the Feudal System into England in its most oppressive form,—this battle put an end to the Feudal System.

Besides this radical change, the death of Richard III. brought to a close the Plantagenet dynasty, which had ruled England for 330 years. It also terminated the long civil wars of the Roses; Henry Richmond, Earl of Tudor, was the last heir of the House of Lancaster (Red Rose), and his marriage with Elizabeth, heiress of the House of York (White Rose), "blended in a single line the long estranged families of the sons of Edward III."

The brief reign of Richard III. (1483-1485) has been immortalized by Shakespeare and placed almost beyond the effacing power of historical criticism. The reign of Henry VII. (1485-1509) marks the dawn of English liberty. Some fresh light has been thrown upon this and the preceding reign by a volume of state papers published by Longman. The House of Tudor (1485-1603), commencing with Henry VII., included Henry VIII., Edward VI., Mary and Elizabeth.

62. IN PRISON—IN CAPTIVITY—IN EXILE.

Many works which have brought enduring fame to their authors were written in prison or during captivity or exile.

First.—"The Review," by Daniel Defoe. This author, whose most successful works took the form of satires, was prosecuted for libel in consequence of a book published in 1702, called "The Shortest Way with Dissenters." In it he ironically proposed to get rid of the dissenting element in England by hanging its ministers and banishing their people. He was condemned to be fined, pilloried and imprisoned. In 1704, while in his cell at Newgate, he began to issue, in periodical form, a little paper called *The Review*, which was the legitimate forerunner of *The Tattler*, *The Spectator*, and other literary ventures of that sort, which flourished during the earlier half of the eighteenth century. After his release, he plunged himself into fresh trouble by a series of pamphlets directed against the Jacobins, one of them entitled "What if the Queen Should Die?" and another "What if the Pretender Should Come?" Their satire was mistaken for earnest argument; and Defoe was imprisoned again, finishing there "The Review," in 1713, which he had begun nine years before in prison.

Second.—The first part of "Pilgrim's Progress" and "Grace Abounding," written by John Bunyan while imprisoned at Bedford because he would preach as a dissenting evangelist after the Restoration, in 1660. He was released in 1671, largely through the kind offices of Dr. Barlow, Bishop of Lincoln.

Third.—"The King's Quhair" (The King's Book), written by James I., of Scotland, while detained as a captive in England, chiefly at Windsor Castle, for nine-

teen years, beginning with 1405. This work was a poem in six cantos, in which the author paid a literary tribute to his lady-love, Lade Jane Beaufort, daughter of the Earl of Somerset, and niece of Henry IV. His poetry was so acceptable that the seven-line stanza which he followed throughout the poem is still called, in his honor, the "rhyme royal." The cause of the young king's captivity was the hostility then existing between England and Scotland.

Fourth.—A "History of the World" was written by Sir Walter Raleigh, during his long imprisonment in the Tower of London, from 1603 to 1615. This incarceration was the result of an unjust judgment of high treason rendered against him through the efforts of the king, James I., who disliked him. The "History," as it has come down to us, is only a fragment, but a fine specimen of English style in that era. Thompson's tribute is: "He with his prisoned hours enriched the world."

Fifth.—"The Revelation of St. John the Divine." St. John was the son of the fisherman Zebedee and Salome, and, with his brother James, was among the first followers of our Lord. He is generally known, by his own description, as "the disciple whom Jesus loved." He seems to have been at all times a constant companion of the Master, and present on all the most honorable occasions during His ministry on earth. He witnessed the Transfiguration; he leaned on the bosom of Jesus at the Last Supper; he stood beside the Cross; he helped to lay the crucified body of Jesus in the sepulchre; was among the first to the tomb on the third day, and beheld His resurrection. After the death of the Virgin Mother, whom Jesus had committed to his care, St. John went about preaching the Gospel with St. Peter. He then travelled into Asia Minor, and founded the Seven Asiatic Churches,

ARCH OF TITUS

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residing chiefly at Ephesus. During the persecution of the Christians under Domitian, St. John was sent in fetters to Rome, where, according to tradition, he was plunged into a caldron of boiling oil, but "came out of it as out of a refreshing bath." He was then accused of magic and exiled to Patmos, a lonely, barren, mountainous islet in the Ægean Sea, where he wrote the book of the Revelation, with which the New Testament ends. After the death of Domitian, St. John was released and returned to Ephesus (date not accurately ascertained), where he died, being nearly a century old.

Sixth.—"The Divine Comedy" of Dante (see Vol. I.). This great work was mainly written during the exile of Dante from his native city, Florence. A political feud which raged in Florence about the year 1300, between two factions (the Guelphs and the Ghibellines), was settled, through the advice of Dante, by banishing the heads of both factions. This aroused the enmity of the parties, and resulted in Dante's being banished forever from Florence. After nineteen years of homeless wandering, he died September 14th, 1321, in the fifty-seventh year of his age.

63. THE ARCH OF TITUS.

The Arch of Titus, the most beautiful of its kind in Rome, has always been an object of special hatred to the Jews, and one can hardly blame them when its history is considered.

About fifty years before the birth of Christ, Pompey entered Jerusalem and defiled the Temple. He also brought to Rome a number of Jews to serve as slaves in the city, and these became the ancestors of the present denizens of the Ghetto, or Jewish quarter. More than a

century later (70 A. D.) the Emperor Titus captured Jerusalem; he despoiled it of everything which he considered capable of adding to the glories of his triumph. He carried back to Rome, besides a large train of Hebrew prisoners, the seven-branched candlestick, the tables of the Law, the trumpet with which the jubilee was proclaimed, the golden veil, and a number of the most sacred utensils of the Temple worship. He set his prisoners, and the Jews who had grown up in the Ghetto, to the work of building an arch, every detail of which should commemorate the destruction of Jerusalem, and the degradation of the Jews as a people. No more humiliating task could have been assigned them, and it accomplished the end for which it was designed, namely, the breaking of their spirit, and not theirs only, but that of all succeeding generations of the Jews. The ornamentation of the arch was also in furtherance of this object. On the inner walls were two reliefs. That on the south side showed a part of the triumphal procession after the Emperor's return to Rome, with the spoils of the Jewish temple being carried for deposit in Vespasian's Temple of Peace. On the north side was depicted the Emperor himself, in his triumphal car drawn by four horses, surrounded by his guards and suite, Victory holding a crown over his head, and the goddess Roma guiding the reins. On the frieze was represented the sacred river Jordan, under the symbol of an old man borne on a bier. On the crown was a representation of the Apotheosis of the Emperor. From the day the arch was raised until the present time, no Jew has ever willingly passed under it, and even now a Jewish cab-driver will, at the risk of losing his fare, refuse a passenger's request to drive him through the Arch of Titus. He will drive all around the arch, or he will get down from the box and let his horse go

through while he himself walks round, but to do more than this, no gold will tempt him. Jewish mothers are especially particular not to let their children run under the Arch in their play, lest a curse fall upon them for disregarding the ignominy heaped upon their forefathers by a pagan prince. But this ignominy did not cease with pagan Rome. Jews still suffered humiliation in many forms after Rome became the abode of the head of the Roman Church.

Among other methods of humiliation was the requirement that they should take part in the ceremony connected with the accession of every new Pope. In 1119 the form prescribed was as follows: A deputation of their men were to present themselves to his Holiness during the triumphal procession to the Lateran, singing songs in his praise, and carrying on their shoulders a copy of the Pentateuch, written on parchment, bound in gold, and covered with a veil, which on bended knees they offered him, beseeching his gracious protection. The Pope would take the book, read a few words from it, and then, putting it behind him, say: "We affirm the law, but we curse the Hebrew people and their exposition of it." By degrees various parts of this ceremony were omitted, on consideration that the Jews would ornament with costly carpets and hangings some of the streets through which the procession was to pass. But later, for fear that these ancient foes of the Church were not suffering enough reproach, it became the custom to force the Jews to decorate, with their choicest tapestries, silks, and embroideries, the hated Arch of Titus. It was stipulated that the hangings should have embroidered on them, against a gold ground, certain emblems designated by the Pope, with Latin texts from the Old and New Testaments, confirmatory of the truth of the Christian

faith. This whole ceremony was omitted for the first time at the installation of Pius IX. (1846), and was never again enforced. One imposition on Jews that has not long ceased was obliging them to go in crowds into the church nearest to the Ghetto, and there to hear a sermon preached for their conversion. Still frescoed on that church wall is a friar looking toward the Ghetto, and on a speaking scroll streaming out of his mouth is inscribed: "All day long have I stretched out my hands to a disobedient and gainsaying people." Romans, x., 21. Having such traditional cause for wishing ill to the Arch, it is no wonder that, in the Middle Ages, when the Arch, the Coliseum, and other notable buildings or ruins on the Palatine and Cielian hills were robbed of their identity (being connected by masonry and formed into a gigantic fortress by the Frangipani family), the Jews, who were compelled to do part of the work, rendered a willing obedience. In this fortress, of which the Arch formed the entrance, Urban II. dwelt in 1093, under the protection of Giovanni Frangipani. The order for the restoration of the Arch was given by Pius VII. (1800–1823). In freeing it from the masonry in which it had been encased, there was danger of its collapsing, so that it had to be well stayed by props and bracing beams. The architect, Stern, replaced the lost marbles at the top and sides in travertine, thus not only securing the arch, but restoring it almost to its pristine elegance. But the Arch restored is still an object of loathing to the race whose captivity and sufferings it commemorates.

During the Middle Ages this Arch was known as the "Arch of the Seven Candlesticks," from the bas-relief representing the spoils of Jerusalem. The seven-branched candlestick of massive gold, the golden table, and the silver trumpets were said to have been thrown into the

Tiber from the Milvian bridge during the flight of Maxentius, after his defeat by Constantine on the Via Flaminia.

The size of the candelabrum, as here represented, appears to be nearly a man's height; so that in form and in size these bas-reliefs perfectly correspond with the description of Josephus, and are the only authentic representations we have of these sacred objects.

The total height of the Arch is about 57 feet, 12 feet of which forms what is termed the attic, above the crown of the Arch (see *Conciergerie*).

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64. THE ORIGIN OF DRINKING HEALTHS.

The custom of drinking healths is traced back to the time of "Edward the Martyr." Edward came to the throne of England in 975. Edgar, the Peaceable, had left two sons; Edward, the son of his first wife, and Ethelred, whose mother, Elfrida, was still living. Elfrida was ambitious that her son should be king instead of his half-brother, but the influence of St. Dunstan gave the crown to Edward; from that time she sought an opportunity to kill him. Edward was gentle to all, respectful to his ambitious step-mother, and fondly attached to his half-brother, Ethelred. On the 18th of March, 978, King Edward was hunting in the forest of Dorset near Corfe Castle, in Dorsetshire, where Elfrida lived, and, unattended by his servant and unsuspicious of any ill, he rode to the castle to make the queen a visit. Elfrida received him with every demonstration of affection, and since he declined to dismount, she handed him a cup of wine with her own hands. While he was drinking, she caused him to be stabbed in the back. Edward, finding himself wounded, put spurs to his horse and galloped

off; but becoming weak he fell, and was dragged in the stirrup till he died. Ethelred succeeded to the throne; but, though the wicked queen had her wish, she never regained her peace of mind. Our English forefathers were great drinkers, and this story of the assassination of King Edward is quoted as authority for the early form of drinking healths, as follows: It was customary with them, in drinking at parties, to pass round a large cup, from which each in turn drank to one of the company; he who thus drank stood up. As he lifted the cup with both hands, his body was exposed without defence to a stab in the back from an enemy; then arose the custom that when one of the company stood to drink, the one who sat next to him should stand as his pledge, and when he took the cup the next man should stand with him to be his pledge, and so on; the "pledge" stood with a raised sword in his hand. This practice, in an altered form, continued long after the condition of society had ceased to require it. In some of our colleges the custom is still preserved in almost its primitive form, "the loving cup" it is sometimes called. There was a late instance of passing "the loving cup" at a dinner given during the Lambeth Conference in England, July 4th, 1888, by the Lord Mayor of London, when 298 guests were seated in the magnificent Mansion Hall, and where in the speeches and the music America was not forgotten. The ceremony is thus described by one present: "The old time 'loving cup' was then sent round; the gentleman who first receives it rising, bowing and presenting it to the lady next, who rises, bows, uncovers it and holds it while he drinks, then replaces the cover, turns, and bowing, presents it to the gentlemen next, who in like manner uncovers and serves for her; and so it goes round the tables."

Various other ceremonies of health-drinking have

come down to us from early times. According to the Lichfield custom, the person drinking requires a companion on either side of the person drinking to rise; thus three were always standing. The custom at Queen's College, Oxford, requires the companions or "pledges" to place their thumbs upon the table, thus incapacitating them from making an attempt upon the life of the person who is drinking. Records of the custom in many countries and in many ages might be multiplied *ad infinitum.* Sir Matthew Hale left an injunction upon his grandchildren not to pledge any health, and adds: "If they will need know the reason of your refusal, it is a fair answer, that your grandfather that brought you up, from whom, under God, you have the estate you enjoy or expect, left this command with you, that you should never begin or pledge a health." The loyalty of the English to Charles II. was shown by such frequent drinkings of his health, as to threaten disturbance of the public peace, and to occasion a royal proclamation. The practice of "touching glasses" in drinking healths is said to have originated when Prince Charles passed over into France, after the failure of the expedition of 1715, and his supporters were beset on every hand with spies. It so happened that in society they were necessitated to drink the King's health, but it was tacitly understood among them that "the King" was not King George, but "the King over the water." To express this symbolically, one glass was passed over another, and later on the foot of one glass was touched to the rim of another.

Drinking healths was a common classical usage, though post-Homeric. But the Greek always drank, himself, before passing the cup to his friend. His tasting the wine *first* was a pledge that he had not poisoned it; as, if he had, he would be the first to suffer.

65. KNIGHTS TEMPLARS.

The Crusades gave rise to three great Orders of Knighthood. The oldest of these religio-chivalric orders was the Knights of Saint John of Jerusalem, known also as Knights Hospitallers (*q. v.*), and subsequently as Knights of Rhodes and Knights of Malta (1043–1798).

The second of the great Orders was originally known as the Knights of the Temple of Solomon, and afterwards as Knights Templars, or Knights of the Red Cross (1117–1312).

The third was a German Order, known as the Teutonic Knights (*q. v.*), or Knights of Saint Mary of Jerusalem (1119–1809). The three Orders were based on a union of monastic and military service. The monastic vow was the same for the three Orders, and embraced the trinity of mediæval virtues, obedience, chastity and poverty. But the military vow to bear arms in defence of Christ and His cause, to defend from insult and wrong the Christians of all lands and languages, was taken with greater enthusiasm. During the Crusades the Knights (at first all of noble blood) fought bravely the battles of Christendom. While each Order had its distinctive dress and its special line of work, yet, in time of great danger, these brotherhoods united and gave their best blood in defence of the Cross. At the battle of Gaza, 1244 A. D., the losses of both the Knights Hospitallers and the Knights Templars were so great that they nearly suffered a common extinction.

The Knights of the Temple of Solomon (afterwards Knights Templars, or Knights of the Red Cross) took their original name from the fact that a portion of the Mosque el-Aksa, which was built on the supposed site of Solomon's Temple, had been assigned to them after the

taking of Jerusalem by the Crusaders. The Mosque was converted into a Christian temple and was vaguely called the Temple of Solomon, the Palace, the Porch. These names were retained down to the sixteenth century.

This Order dates from the year 1117 A.D. Two French Knights, Hugues des Paiens and Geoffrey of Saint Omer, took upon themselves the duty of conducting and protecting pilgrims on the way between Jerusalem and the Jordan. Hugues and Omar, having but one horse between them, rode together on their first mission of benevolence; the great seal of the Order perpetuates this fact of its humble origin in the figure of a horse with two riders. As the Christian traveler was exposed to many hardships, this charitable work soon won a reputation for the humble warrior guides, and they were joined by seven other brethren. A regular organization was soon effected, and the members bound themselves by the triple monastic vow. To this vow two more were added—to defend the Holy Sepulchre, and to protect the wayfaring pilgrims in Palestine. Such was the beginning of an Order which, in two centuries, became more powerful than any government in Europe. The Order made its headquarters at Jerusalem until 1187, when it was transferred to Antioch, and thence to Acre in 1191. After the capture of Acre in 1291, and the overthrow of the Christian kingdom of Jerusalem by the Saracens, the Templars retired to the island of Cyprus, which they had purchased from Richard, Cœur de Lion, for thirty-five thousand marks, $14,000. But, while they had their headquarters on this island, the Order spread all over Europe, being especially strong in France. In every country where they existed, immense donations of money and land were showered upon them, and the most distinguished men thought themselves honored by being

enrolled as members of the Order. The Templars were at first all laymen and of noble birth, but Pope Alexander III., in 1162, appointed chaplains for the Order from among the clergy, who were not required to adopt the military vows. Eventually many new members were added who did not take the vows of the Order, but joined it simply for the protection it afforded them. During the Crusades the Knights fought nobly and endured even unto death.

After one of Saladin's victories, he offered the Knights Templars and Hospitallers their choice between embracing Mohammedanism and dying like dogs. Not a man of them blanched in the presence of his fate; to them the prophet was antichrist, and his religion the gateway to hell. Two hundred and thirty captive Knights stood fast in their integrity and were beheaded. In the course of time the Knights Templars became one of the most powerful organizations in the world, and for greater convenience the states of Christendom were divided into provinces, with a Master over each. This sovereign body owed no allegiance to any potentate, except, in spiritual matters only, to the Pope. The Grand Master of the Templars was more independent than any sovereign of Europe. The houses of the Knights could not be invaded by a civil officer. Their churches and cemeteries were exempt from the interdict of the Pope. Their property was free from taxation. They enjoyed the patronage of the great benediction of the Church. But, like most of the mediæval institutions that began in poverty and humility, the Order ended in luxury and crime. The majority of the Templars were French; it was estimated in the thirteenth century that nine thousand manors in France were held by Knights Templars. Society became alarmed by this independent monopoly

of the wealth and honors of the kingdom. Their exemption from all burdens of the State, their pride, arrogance, and consequent licentiousness, all conspired to excite against them the hatred of the people and of the king. Philip IV. (the Fair) of France determined to free the realm from this brotherhood, and took counsel with Pope Clement V. The Pope was loth to give his sanction to the extermination of the Order, but Philip was inexorable, and without any warning all the Templars in France were simultaneously seized and imprisoned (October 13, 1307).

A Grand Council was called in Paris on the 10th of May, 1310, and three days after fifty-four of the Templars were condemned and burned at the stake, being charged with heresy and immorality. This example was imitated in other parts of the kingdom. Two years later, by the Council of Venice, it was decided that the Order of Knights Templars should be abolished and its property confiscated. Everywhere in Christendom, excepting Portugal, where they assumed the name of the Knights of Christ, the Templars, as an organization, were suppressed, having been a great power for nearly two hundred years. (See Knights Hospitallers.)

66. THE ALDINE EDITIONS.

The Aldine Editions of certain books are so called in honor of one Aldus Manutius, an Italian scholar (born in 1450), who became tutor to a young prince of Carpi,—Alberto Pio. Aldus, who was a classical enthusiast, was seized with an ambition to secure the literature of ancient Greece from further accident by committing its chief

masterpieces to type. He selected Venice as the proper place to set up his publishing establishment, and began the work with money advanced for the purpose by his pupil, whom he had succeeded in imbuing with a good deal of his own intensity of feeling. Beginning in 1490, he issued editions of the "Hero and Leander" of Musæus, the "Galeomyomachia," and the Greek Psalter. In 1495 he issued the first volume of his "Aristotle," and completed the work in 1498. Nine comedies of Aristophanes appeared in the latter year, and "Thucydides," "Sophocles" and "Herodotus" followed in 1502. Xenophon's "Hellenics" and "Euripedes" in 1503, and "Demosthenes" in 1504. The hostilities then prevailing in Italy soon pressed heavily on the city of Venice, and caused a suspension of the activity of the Aldine press for a few years, but in 1508 it was resumed, and new treasures were turned out with all practicable rapidity. In order to make his edition of the Greek classics perfect, Aldus employed none but Greeks to assist him. The scholars who collected and annotated his text, the compositors who set his type, the men who read and revised his proofs, were all of that nationality, and most of them as devoutly interested in his work as he. In some cases he entertained under his own roof as many as thirty of his assistants at one time, not including in this number the craftsmen who lent him merely the aid of their trained hands. The work of Aldus was, from first to last, a labor of love; he died a poor man, leaving his father-in-law and his brother-in-law to continue the work during the minority of his children, who, when they were old enough, were taken into partnership. The firm thus formed lasted until the third generation, and was then allowed to expire. The device of the dolphin and anchor, and the motto *Festina lente*, which were

CHRIST LEAVING THE PRÆTORIUM

early adopted as a trademark, and were intended to indicate quickness combined with firmness in the execution of a great scheme, were never wholly abandoned till the house was dissolved.

67. CHRIST LEAVING THE PRÆTORIUM.

OIL PAINTING; GUSTAVE DORÉ. PAINTED 1867–1872.
HEIGHT, 20 FEET; WIDTH, 30 FEET.

This picture is a companion to "Christ's Entry into Jerusalem," and is by many pronounced the finer of the two. Doré was occupied for three years in painting it, and it was unfinished at the breaking out of the Franco-Prussian War; but during the siege of Paris it lay carefully hidden, out of the reach of shot and shell. There are more than two hundred figures on the canvas, most of them life size. The subject is one of the most pathetic in the whole drama of Redemption. The Saviour is walking down the steps from the Judgment hall or Prætorium to Golgotha. He is alone,—not one of his enemies daring, as yet, to approach Him. Arrayed in a seamless garment of white, with a crown of thorns on His head, from which emanates a halo of glory, the Great Condemned preserves a sublime dignity of manner, which overawes even His most bitter enemies. Near to Christ, as the central figure, may be seen a group of three of the chief priests—Caiaphas, gloomy, with a look of malignant triumph; Annas, his aged father-in-law, and a third, seen in profile, Alexander, or one of the kindred of the high priest. In the foreground of the picture is an excited mob, through which the Roman guard is sternly clearing the path by which the Saviour

is to pass to Calvary, preceded by the cross. Close by the guard is the drooping figure of the Virgin mother, robed in her traditional blue, and near her is Mary Magdalene, sinking to the earth at the sight of her Divine Master's suffering. High dignitaries stand in almost reverent awe on the left of the picture, while Jewish figures crowd the corners of the picture, pressing forward to gaze upon the rejected Messiah. Looking intently into these faces, one can almost hear them cry, "Away with him! Crucify him!" In the distant background of the picture, the air is growing dark with tempestuous clouds; but in the distance may be distinguished the figures of Pontius Pilate and Herod, becoming friends again, as related by the Evangelist. The Roman governor, robed in a long toga of dusky red, seems by his gestures to be disclaiming all responsibility. This picture, in all its details, is in marked contrast with its companion, "Christ's Entry into Jerusalem." The Redeemer is the central figure in each. In one the multitude is shouting, "Hosanna!" "Save now, we pray!" In the other, which portrays the events of a day two weeks later, their cry is, "Away with him!"

The room in which these two pictures are exhibited is always crowded with reverent spectators, who seem awe-struck, and speak only in suppressed whispers.

68. THE BRANDYWINE.

Since the bloody battle of the Brandywine, on the banks of Brandywine Creek, in Chester county, Pennsylvania, September 11th, 1777, eminent men have sought diligently for the origin of the name. The best explana-

tion so far given, is that it is derived from the German Brauntwine (pronounced Brontvine), and that, having been named by some Teutonic explorers, it was corrupted by ignorant English usage into its present shape.

The battle of the Brandywine, between the forces of Washington and Howe, was disastrous to the American army. One of its results was that Howe occupied Philadelphia for his winter quarters, while Washington, with a remnant of his defeated army, turned out of doors, as it were, retreated to Valley Forge, twenty miles north of Philadelphia, on the Schuylkill. There, during that severe winter, he suffered with them everything but the loss of life and the loss of faith in his country's cause. The British occupied Philadelphia until June, 1778. During this occupation the "Battle of the Kegs" took place (*q. v.*). Laugh and be fat, says the Proverb.—Judge Francis Hopkinson's poem, "The Battle of the Kegs" (page 21), turning the laugh of many a starving soldier against the victorious Britons, kept his spirits up though rations were scanty.

69. "BENEFIT OF CLERGY."

During the Middle Ages, in most European countries, the "benefit of clergy" exempted clergymen from punishment under the civil law in all cases. In England, however, such impunity was not carried beyond exemption from capital punishment for felony and petty treason; it was never granted in cases of high treason, or offences below felony. Offences were thus divided between those which were clergyable and those not clergyable. This exemption, at first granted only to clergymen, was

extended to all the officers and clerks of the Church, and finally to all who could read, the ability to read being confined almost entirely to those in the service of the Church. But when learning became more general, a distinction was made between the clergy and the laity who could read, the laity being allowed the privilege only once, and they were branded in the left thumb. A woman, unless she were a peeress, could not claim this exemption. At first, the criminals who were allowed this privilege were handed over to the Bishop to be dealt with according to the canons of the Church; but in the reign of Elizabeth, it was enacted that they could be detained in prison, at the discretion of the court, for a year; by subsequent statutes, various punishments, such as whipping, fine, and imprisonment, were imposed on criminals entitled to "benefit of clergy." Whenever Parliament desired to make an offence strictly capital, the words "without benefit of clergy" were introduced into the enactment. The "benefit of clergy" was finally abolished in the year 1700; its retention for so long a time was plainly owing to the fact that it could be used to mitigate the rigor of the English Law. The enactment was based upon the text—"Touch not mine anointed, and do my prophets no harm" (1 Chron., xvi., 22). The portion of Scripture selected as a test of their ability to read was the first verse of the fifty-first Psalm, commencing *Miserere mei!* This passage, which was read by a criminal to save himself from being hanged, was called "The *Neck-verse*."

70. THE VIRGIN OF GUADALUPE.

Several legends connected with the founding of the city of Mexico are commemorated at the present day, and are therefore of interest to modern readers. That the legend concerning the Virgin of Guadalupe has still a wide acceptance among the peasantry of Mexico is attested by the fact that in every church, monastery, convent, palace, and hacienda in Mexico, there may be found an image of that Virgin, and the name Guadalupe is continually given in baptism to both male and female infants in the city, irrespective of the number or variety of other names they may bear. The legend, as told by Don Ignacio Barillo y Perez, is substantially as follows: Tepeyacca, a hill about three miles north of the present city of Mexico, was noted, in old times, for the rites celebrated there by the native Indians in honor of the mother of their gods. At about daybreak on December 9th, 1531, Diego, a converted Indian, was crossing the hill, on his way to mass, when, as he reached the summit, he heard sweet music above his head, and, looking up, he beheld a brilliant white cloud, surrounded by a rainbow, and in the centre a beautiful lady. The apparition, addressing him in his own language, told him that she was Mary, mother of God, and that she wished a temple built to her on that very spot. She bade him bear this message from her to the Bishop, Don Francisco de Zumarraga. He did so, but the Bishop put him off with an evasive answer, supposing him to be under the spell of some hallucination. The Virgin appeared to the Indian again, and bade him try a second time to move the Bishop. He made another effort, but was repelled, this time with the warning that, if he would be listened to seriously he must bring a sign from the Virgin to attest his status as her

emissary. On Juan's repeating this to the Virgin, she promised to give him such a sign as was necessary, when he and the Bishop should meet the next day. Meanwhile, the Indian's uncle had fallen ill with a fever which threatened fatal results. In waiting upon the sufferer, Juan Diego neglected his appointment with the Virgin. She appeared to him once more, and bade him be of good cheer, as she would restore his uncle to health in an instant. She then sent him to the top of the hill Tepeyacca, to bring her the flowers which he would find growing there. He climbed to the summit, and there, where usually only barren rocks were to be seen, he found a bed of rare and odorous flowers, wet with dew. He gathered them in his blanket and took them to the Virgin, who blessed them and bade him carry them to the Bishop as a sign from her. For some time Juan was denied admission to the Bishop's palace. The attendants made sport of him and plucked at the flowers, which were endowed with a virtue that held them fast in their place. But when at last the Indian entered the Bishop's presence, the flowers fell suddenly apart, and in the place where they had been was an exquisite figure of the Virgin herself, painted miraculously on the surface of the blanket. The flowers, fresh and dewy in the midst of winter, were enough of themselves to dispel the skepticism of the Bishop, but the portrait excited his devout wonder yet more; and the next day he repaired, with a multitude of religious persons, to the hill of the heavenly visitation. The Indian was called upon to point out the exact spot where the Virgin had first appeared to him; and when he seemed to be in doubt, a fountain gushed forth to indicate the site. Juan then asked permission to visit his uncle, which being granted, he took with him several of the Bishop's retinue to vouch for what they

saw. They not only found the aged Indian alive and whole, but they learned from his own lips that, at the hour when the Virgin had assured his nephew that all was well, she had appeared to him also, had cured him, and had bidden him build a temple at Tepeyacca, where her image should be called Holy Maria de Guadalupe.

The fame of these miracles spread abroad, and a hermitage was reared on the hill, to which, two years and fifteen days later, the Virgin's miraculous image was transferred.

A legend still more closely connected with the founding of the city of Mexico, is commemorated by the device upon the Mexican coins. An eagle, a serpent and a cactus appear on the obverse; the rising sun on the reverse. The legend, as related by Prescott, is as follows: "After a series of wanderings and adventures which need not shrink from comparison with the most extravagant legends of the heroic ages of antiquity, they (the Aztecs) at length halted on the southwestern borders of a lake, in the year 1325. They there beheld perched on the stem of a cactus which shot out of a crevice of a rock that was washed by the waves, a royal eagle of extraordinary size and beauty, with a serpent in his talons and his broad wings opened to the rising sun. The oracle announced this an auspicious omen, as indicating the site of a future city. They immediately began its foundation by sinking piles into the shallows. On these they erected their fabrics of reeds and rushes, and made a precarious living from fishing and from the wild fowl which frequented the waters." This is probably the origin of the *chinampas*, or floating gardens of mud heaped on rafts of reeds and brush, which in later times were so remarkable a feature of Mexico.

The source of this legend may be traced to Tenoch,

one of the Aztec chiefs at the time of the founding of the city. *Tenoch* means "Stone cactus," and it is likely that from him was derived the name *Tenochtitlan* or "Stone cactus place." This name, inscribed as it was in picture-writing, may have suggested the well known prophecy that "the war god's temple should be built where a prickly pear (or cactus) was found growing out of a rock, and perched on it an eagle holding a serpent." At all events, *Tenochtitlan* was the original name of the city founded on the present site of *Mexico* in 1325, which for many years afterwards probably remained a cluster of mud huts. Mexico literally means the "residence of the god of war." Europeans gave it this name from the war god of the Aztecs, Mexitli. At the time of the conquest of Mexico by Cortez (1519), it was the largest and most civilized city on the American continent; and it is still the largest and finest city of Spanish America, covering an area of 10 square miles. "The broad, well paved and gas-lit streets present a picturesque appearance, with their quaint two- and three-storied stone houses, gaily painted in white, red, yellow, or green, and terminating everywhere with a background of rugged sierras or snowy peaks which, owing to the bright atmosphere at this elevation, seem quite close, although really 30 or 40 miles distant. All the main thoroughfares converge on the central Plaza de Armas, or Main Square, which covers 14 acres and is tastefully laid out with shady trees, garden plots, marble fountains, and seats. Here also are grouped most of the public buildngs, towering above which is the Cathedral, the largest and most sumptuous church in America, built on the site of the great pyramidal teocalli or temple of the tutelar god of the Aztecs." The present edifice (in the form of a Greek cross) was founded in 1573 and finished in 1657, at a cost of $400,000 for the walls alone.

BEATRICE CENCI p. 141, ii.

71. "BEATRICE CENCI."

In the small collection of paintings in the Barberini Palace at Rome, the entire interest centres in two portraits—that of Lucrezia, the unhappy wife of Francesco Cenci (by Scipione Galtani), No. 81, and No. 85, that of Beatrice Cenci (by Guido Reni).

It has been much disputed whether Guido Reni in fact painted the portrait of Beatrice, as ascribed to him; some authorities attempt to set the tradition aside by asserting that Guido did not go to Rome until nine years after her death.

The proof that he did paint the portrait, is mainly derived from a work entitled "Beatrice Cenci Romana, Storia del Secola XVI." Whiteside's translation is as follows: "Five days had been passed by Beatrice in the secret prisons of the Torre Savella, when, at an early hour in the morning, her advocate, Farinacci, entered her sad abode. With him appeared a young man of about twenty-five years of age, dressed in the fashion of a writer in the courts of justice of that day. Unheeded by Beatrice, he sat regarding her at a little distance with fixed attention. She had risen from her miserable pallet, but, unlike the wretched inmate of a dungeon, she seemed a being from a brighter sphere. Her eyes were of liquid softness, her forehead large and clear, her countenance of angelic purity, mysteriously beautiful. Around her head a fold of white muslin had been carelessly wrapped, from whence in rich luxuriance fell her fair and waving hair. Profound sorrow imparted an air of touching sensibility to her lovely features.

"Farinacci conversed with her for some time, while at a distance sat his companion, sketching the features of Beatrice. Turning round she observed this with

displeasure and surprise; Farinacci explained that this seeming writer was the celebrated painter Guido Reni, who, earnestly desiring her picture, had entreated to be introduced into the prison for the purpose of obtaining so rich an acquisition. At first unwilling, but afterward consenting, she turned and said, 'Signor Guido, your renown might make me desirous of knowing you, but how will you undervalue me in my present situation. From the fatality that surrounds me, you will judge me guilty. Perhaps my face will tell you I am not wicked; it will show you, too, that I now languish in this prison, which I may quit, only to ascend the scaffold. Your great name and my sad story may make my portrait interesting, and,' she added with touching simplicity, 'the picture will awaken compassion if you write on one of the angles the word *innocent*.'

"The great artist set himself at work, and produced the picture now in the Palazzo Barberini; a picture that rivets the attention of every beholder; which once seen, ever after hovers over the memory with an interest most harrowing and mysterious."

Dickens says of this picture:—

"The portrait of Beatrice Cenci is a picture almost impossible to be forgotten. Through the transcendent sweetness and beauty of face there is a something shining out that haunts me. I see it now as I see this paper or my pen. The head is loosely draped in white, the light hair falling down below the linen folds. Some stories say that Guido painted it the night before her execution, others that he painted it from memory, after having seen her on the way to the scaffold. I am willing to believe that, as you see her on his canvas, so she turned toward him, in the crowd, from the first sight of the axe, and stamped upon his mind a look which he has stamped

on mine as though I had stood beside him in the concourse."

Hawthorne says of it:—

"It is the very saddest picture ever painted or conceived."

The fullest and most interesting account of Beatrice Cenci is given in Whiteside's "Italy in the Nineteenth Century." She was a Roman girl, noted for her great beauty and her sad fate. Her father, the wicked Count Cenci, is said to have immured her, when fourteen years of age, in a solitary chamber of a lonely old castle, to which no one but himself was admitted; here he alternately starved and beat her.

Beatrice contrived at length to communicate with her family, whereupon her brother, Giacomo, her stepmother, Lucrezia, her lover, Signor Guerra, and two family servants entered into a conspiracy to assassinate the Count and liberate Beatrice.

They succeeded in their designs, Francesco Cenci being murdered in his sleep.

Some days after the funeral had taken place suspicions arose, the body was exhumed, and the servants and all the Cenci family were placed under arrest; only Guerra escaped.

Unable to endure the torture of the rack, Lucrezia and Giacomo confessed the crime and were condemned. Beatrice, under the most extreme torture, proclaimed her innocence. The servant who committed the crime, and her brother Giacomo, who planned it, both declared her innocent, but she was condemned to be executed with the others.

Her brother Bernardo was sentenced to witness the execution of his family, and then to be set free.

The details of the trial and the execution are most harrowing.

Several attempts were made to rescue Beatrice; even on her way to the scaffold a desperate attempt was made by forty young men to rescue her, but all failed.

Near the statue of St. Paul, according to custom, were placed three biers, each with four lighted torches. On these were laid the bodies of the victims. A crown of flowers had been placed around the head of Beatrice, who seemed as though in sleep, so calm, so peaceful was that placid face, while a smile such as she wore in life, still hovered on her lips.

Many a tear was shed over that bier; many a flower was scattered around her, whose fate all mourned; whose innocence none questioned.

On that night the bodies were interred. The corpse of Beatrice, clad in the dress she had worn on the scaffold, was borne, covered with garlands of flowers, to the Church of San Pietro *in Vincoli* (St. Peter in chains), and buried at the foot of the high altar before Raphael's picture of "The Transfiguration."

The Palace of the Cenci is still visited by tourists. It is situated in an obscure corner of Rome, near the Jews' quarter, called the Ghetto.

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72. THREE FATAL DISCLOSURES.

The earliest Welsh prose literature is the Triad, said to be of Druidic origin. It is a curious kind of literature peculiar to Wales, though it was imitated for a time in Ireland. The Triads are either the setting forth of historical events in series of three, or a sort of maxims in triplets, each containing a moral principle. This style of composition appears as early as the 12th century, the earliest specimen being the "Triads of the Horses." The

Triads of Arthur and his warriors are perhaps as late as the 13th century. Among these Welsh Triads in the island of Britain are Three Closures and Three Fatal Disclosures.

First.—The head of Viran the Blessed was buried under the White Tower of London, and so long as it remained there no invader would enter the island. But King Arthur caused it to be disclosed, that is exhumed, because he refused to reign except by his own right and might.

Second.—The bones of Vortimer, surnamed "The Blessed," were buried in the chief harbor of the island. So long as they remained there no hostile ship would approach the coast. But Vortigern, out of love for Rowena, daughter of Hengist, the Saxon, caused them to be disclosed.

Third.—The dragons were buried by Lludd, son of Beli, in the city of Pharoon, in the Snowdon rocks. But Vortigern, in revenge of the Cymryan displeasure against him, caused them to be disclosed, that is disentombed; having done this he invited over the Saxons in his defence.

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73. THE MONARCH WHO PERSECUTED PROTESTANTS IN FRANCE AND DEFENDED THEM IN GERMANY.

Louis XIII., of France, "the nobody who wore the crown," is not so much to blame for the inconsistency of persecuting the Protestants at home and defending them abroad, as his great minister of State, Armand Jean Duplessis, Cardinal Richelieu. Richelieu was the real ruler of France from 1622 to 1643, and he had three distinct aims steadily in view;—to destroy the Huguenots or French Protestants as a party, to subdue the nobles

of France, and to humble the house of Austria. To accomplish these ends, Richelieu did not hesitate alternately to assume the helmet of the warrior and the scarlet hat of the Cardinal. For nineteen years the history of France and her King is but a biography of this man of iron will. Richelieu has been compared to Cardinal Wolsey, of England, and in many points the comparison holds good. Like Wolsey he was a prelate, a minister, a politician, and a master of intrigue; he was, however, far more crafty and unscrupulous than the great minister of Henry VIII. (1509–1547). From 1529 to 1629 there had existed in France a Protestant party of great political power; alienated by persecution, they had attempted to throw off their allegiance and establish an independent state, of which Rochelle was to be the capital. Richelieu laid siege to this city, and after a most obstinate resistance of fourteen months it surrendered to him October 28th, 1628. Of the 24,000 inhabitants only 4000 remained. The long religious civil wars were now ended, and the Protestant power in France finally crushed.

During the "Thirty Years' War" (1618–1648), which had Germany for a centre, and which was, strictly speaking, between the Roman Catholic and the Protestant princes of Germany, Richelieu did not hesitate to take the part of the German Protestant princes, in order to weaken the power of Ferdinand of Austria. This end he accomplished by giving aid to the great champion of Protestantism, Gustavus Adolphus, of Sweden; and after the death of that hero at Lutsen in 1632, by letting France take the field directly as one of the combatants. The power of the nobles was always hostile to Richelieu, but by his stern resolve and deep craft he thwarted all their schemes against himself, and during the last years of his authority he monopolized all the powers of state.

Thus he triumphed over all his enemies, the Reformed Faith, the house of Austria, and the nobility of France. It must be remembered that it was from purely political motives that he aided the German Protestants; he did not love them any more than the French Huguenots. He died in 1643, and in the same year Louis XIII. left vacant the throne he had only nominally filled.

74. THE LITERATURE OF THE MAGYARS.

The Magyars were the early inhabitants of Hungary, and the Hungarians still call themselves Magyars.

The literature of Hungary is in the Magyar language, which bears a resemblance to the Turkish.

It is only of late years that this literature has assumed a popular character; the native language was excluded from public and official documents for eight centuries, but, notwithstanding this fact, the Hungarians possess to-day a literature, which, both in regard to quantity and quality, will sustain comparison with that of the most civilized of western nations.

The Magyars are believed to be of Scythian origin; their language belongs to the Turanian family, particularly to the Finnish branch, and is closely allied in syntax to the Turkish. Towards the end of the seventh century, A. D., the Magyars emigrated from Asia into Europe, and for two hundred years occupied the land between the rivers Don and Dnieper. Being pressed upon by other tribes, they finally established themselves in Hungary.

The first king of Hungary was Stephen I., called the Saint; he was crowned in the year 1000 with a crown that had been sent to him by Pope Sylvester II.; it forms

to-day the upper part of the "sacred crown of Hungary." St. Stephen caused Christianity to take the place of heathen superstition, whereupon the savage incursions of "the people of the east," who had become a scourge to the surrounding nations, ceased entirely.

With Christianity was introduced a knowledge of the Latin language, which was taught in the schools and made use of in public documents, while the native tongue was spoken by the common people.

The accession of the house of Anjou to the throne of Hungary, in the thirteenth century, gave a new impulse to the Hungarian language. The Bible was translated into it, and it became the language of the Court, although the Latin was still the tongue of both Church and State, and remained the literary language of the country until the close of the fifteenth century.

The sixteenth century was still more favorable to the Hungarian language and literature; the Reformation was introduced into Hungary from Bohemia. This religious reform was an inspiration to literature. By it the vernacular of the Magyars was established in the church and in schools, and it became the sole vehicle for sacred poetry. Thus enriched and polished it acquired a high degree of perfection.

Translations of the Bible were multiplied; chronicles, histories, grammars and dictionaries were published, and the number of Protestant schools was greatly increased.

But the native language afterward suffered a reverse when the country came under the absolute dominion of Austria. In order to thwart the national tendency of the Magyars, the Austrian government restored the Latin and the German languages. The interval from 1702 to 1780 was the golden age of literature in Hungary. As

a specimen of the Magyar or Hungarian language, a verse from the Bible may not be amiss.

"Mert úgy szerté Isten e'világot, hogy az ö egyetlenegy szülött Fiját adná, hogy minden, valaki hiszen ë benne, el ne vesszen, hanem örök életet vegyen."—*St. John* III., 16.

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75. THE PALACE OF FORTY PILLARS.

From the fourteenth to the beginning of the eighteenth century, Ispahan was a flourishing and steadily increasing city. In the seventeenth century, when Shah Abbas made it his residence and the capital of Persia, it rose rapidly and became one of the most magnificent cities of Asia. But in 1722 it was taken and sacked by the Afghans, and although it was recovered in 1729, yet Teheran became the capital and Ispahan fell into decay. Its splendid ruins testify to its former magnificence; in an extensive pleasure ground on the south side of the city, is the Palace of Forty Pillars (Tchehl Situn), once a favorite royal residence, whose front is formed of a double range of columns, each forty feet high and each resting upon the united backs of four white marble lions. The pillars are inlaid with mirrors, and the walls and roof are profusely decorated with glass and gilding, so that the whole edifice looks as if built of pearl and silver, gold and precious stones. Another monument of the former magnificence of Ispahan is the bridge, 1000 feet long, over the Zendarud River, resting on thirty-four arches, and bearing galleries. These and many other wonderful monuments are rapidly decaying, and are surrounded by ruins. There are miles of streets in Ispahan with no inhabitants, though its population is now estimated at from 60,000 to 100,000, and there are signs,

moreover, which indicate that Ispahan may rise again; its manufactures of gold, silver, silk, velvet, glass, etc., maintain a high reputation, and the artisans of Ispahan are esteemed the best in Persia; besides this, it is situated, as in olden times, on the main route between India and Europe, and the surrounding country is exceedingly fertile and well cultivated.

76. A KING "ENVOULTED."

It was a current superstition of the Middle Ages that if a little waxen image were baptized by a priest, and then pierced with a needle at the place where the heart should be, the person represented by the image would die. Demons were evoked for this operation, which was called "envoulting." Robert of Artois has been called "the stormy petrel of the Hundred Years' War." Enraged at not receiving an inheritance to which he laid claim, and vowing vengeance against Philip VI., King of France (1328–1350), he fled to the English court, where he did his utmost to foment ill-will. Philip was terrified when he learned that Robert was employing magical arts for his destruction, and that he was "envoulted."

This strange word, according to Dier, is derived from the low Latin word *invetare*, which means to devote, and, in this case, to destruction. But Littre traces the word envoult to the Latin *vultus*, a face or image, because an image was the magical means of making a victim perish.

Strange to say, however, Philip lived for some years after the ceremony of envoulting had been performed for his destruction!

Hanging in effigy is a custom that would seem to have originated in an analogous superstition, and to be a

survival of it. The English Richard III. charged his enemies with marking him with deformities. He cries:—

> "Look how I am bewitched; Behold mine arm
> Is like a blasted sapling withered up.
> The monstrous witches! O! they have prevailed
> Upon my body with their hellish charms."

King James says: "The devil teacheth how to make pictures of wax or clay that, by roasting thereof, the persons that they may bear the name of may be continually melted or dried away by continual sickness."

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77. WORE HIS CROWN ONLY ONCE.

Capet (pronounced cap-ā), the name given Hugues or Hugh, the founder of the third dynasty of French kings, called the Capetian, was only a nickname. Some say that he was so called on account of his big head (Latin, *capito*); others, on account of the monk's hood which he wore (Latin, *cappetus*), for he was an abbot, as well as Count of Paris, when he was elected king. Be that as it may, the Capetian line of kings began with Hugh Capet and is one of the most ancient of any now existing in Europe. It has a direct male succession for eight centuries, which for three and a half centuries was uninterruptedly from father to son. Louis Philippe, driven from the throne in 1848, was its last crowned representative; the present Count of Paris is now an exile from France.

The election of Hugh Capet to the throne of France (987) marks a distinct era in the history of that country; it not only substituted the Capetian for the Carlovingian dynasty, but it was the substitution of a feudal kingdom in place of the constitutional monarchy established by Charlemagne. King Hugh was the greatest feudal

chieftain of his times. He was Duke of France and Count of the city of Paris, and was unanimously elected by the nobles to succeed Louis V., the Sluggard.

But the very nobles who elected him did not hesitate to assert very soon their independence of him. It is asserted that a certain nobleman, Adelbert, who had taken part in the royal election, fell into an altercation with the king, and hot words passed between them. "Who made thee count?" demanded the king. "Who made thee king?" replied his vassal. This illustrates the fact that feudal insubordination had already triumphed over monarchial prerogative in France. King Hugh entered upon his reign with wisdom and moderation; knowing that he had been raised to the throne by his fellow nobles and could be as easily deposed by them, he was very cautious about interfering in their affairs. The country was distracted by innumerable struggles among the great barons, in which he took no part, but strengthened himself by devotion to the Church. It is said that he only wore the crown at his coronation, and that he continued during his brief reign of nine years to wear the cape of an abbot. In 996 Hugh Capet died, and was quietly succeeded by his son Robert, the Pious, who had been made King-elect of France at the time of his father's coronation.

78. THE IRELAND FORGERIES.

The Ireland forgeries were documents, alleged to be the writings of Shakespeare, put forth by a youth of nineteen years,—W. H. Ireland (1777–1835). His chief forgery was "Miscellaneous Papers and Instruments, under the hand and seal of William Shakespeare, includ-

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ing the tragedy of King Lear, and a small fragment of Hamlet, from the original."

For a time he imposed upon the public,—he went so far as to write a new play, entitled "Vortigern and Rowena," and to palm it off as Shakespeare's. It was actually played at Drury Lane Theatre in 1796, but the fraud was at length detected, and ultimately acknowledged.

Only in recent years has it been observed that the pronoun *its* occurs but two or three times in the acknowledged works of Shakespeare. Had this fact been known in the last century, the false pretences of Ireland would have been at once exposed, for the word *its* is of frequent occurrence in his forgeries.

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79. A PICTURE STOLEN BY ORDER OF A KING.

"La Notté"—"The Holy Night." Correggio, 1494–1534. Dresden Gallery.

This picture is perhaps the best known of all the works of Correggio. There is still in existence the written agreement, dated October 10th, 1522, in which Alberto Pratonero, of Reggio, promised to pay 108 lires to Antonio da Corregio, for a work representing the Nativity of Christ, adding that "the whole was to be done exceeding well." It was not finished until 1530, when it was placed in the Church of San Prospero. The Lords of Modena had an intense desire to possess this picture, and, not being successful by fair means, they came at night and carried it off, by order of Francisco I. A copy of it was afterward presented to the church. This, however, made but poor amends for the loss of the original. The collection of the Duke of Modena was afterward purchased in 1746, by Augustus III. of Saxony, whose entire accumulations, now in Dresden, form

one of the finest galleries in Europe. The subject of "The Nativity" is distinguishable by the accessories. There should always be in representations of the birth of Christ a stable or a cavern, an ox, an ass, angels, shepherds, Joseph, and oftentimes other figures,—as a shepherdess bringing a pair of turtle-doves, as a poor man's thank-offering for a child.

The accessories have all their legendary significance; the stable because "there was no room for them in the inn;" the ox is said to typify the Hebrew, and the ass, the Gentile, world; the angels announced the Nativity, and the adoration of the shepherds followed it. Correggio, in his Nativity, carries out also the legend that the cave was filled with a dazzling and supernatural light, which emanated from the Holy Infant. "La Notté" is a true type of the Nativity as it was conceived in the fourteenth century. Earlier pictures of the scene present the subject differently.

In the distant background of "La Notté" the dawn is breaking, betokening that "the Day Spring from on high hath visited us."

80. NO PRISONS AND NO POLICEMEN.

In 1874, Iceland celebrated the one-thousandth anniversary of its colonization. At the same time it became independent of Denmark, though subject to the King of Denmark as the head of the Icelandic government. Its new government is thoroughly republican in spirit, all citizens having equal rights and perfect religious liberty. The Icelanders as a race are noble, intellectual, and brave. There are no prisons, and no officers answering to our policemen, on the Island. The island is itself, in many respects, one of the most interesting parts of the world;

its physical features are very remarkable, and not less so is the history of the people. All tongues owe to Iceland the word Geyser,—that is gusher,—for geysers (spouting fountains) were first found there. But most remarkable of all is their literature, which preserved the ideas, manners, and religion of that Teutonic race in their purity for many hundred years, whose Eddas and Sagas are the chief source of our knowledge of the race. The Norse language is still spoken in Iceland. About the year 1000 the Icelanders were converted to Christianity; in multitudes they assembled at the hot springs for baptism, preferring hot to cold water for the rite. Like all northern nations, they have preferred the Protestant form of religion. In China, also, there are no policemen, each citizen being responsible for the good behavior of his ten neighbors. This constitution of society is not without analogies to that of Anglo-Saxon England.

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81. TO THE TOP OF A TOWER ON HORSEBACK.

On the 16th of May, 1797, Napoleon Bonaparte rode to the top of the Campanile, or bell tower, of St. Mark's, Venice, that he might himself signal to his fleet the surrender of the city. This Campanile, like all others in Italy, is detached from the Cathedral to which it belongs; it is 332 feet in height and 42 feet square at the base. The ascent, by a winding inclined plane, is easy and well lighted. The city of Venice owes its origin to a panic produced by the invasion of Italy in 421 A. D. by Attila the Hun, or, "The sword of Mars." Many inhabitants of cities bordering on the Adriatic fled before the barbarians to the islands in the Lagoon, a shallow bay twenty-five miles long and nine miles wide. To speak of Venice as

"rising from the bosom of the ocean," is a poetical exaggeration. The Lagoon, which surrounds the city, is not a lake, but a low-level shore, an immense delta more or less inundated by the river waters which descend from the glaciers of the distant Alps, and especially by the influx of the Adriatic. The islands are evidently nothing but the accumulations of mud and sand brought together by the joint action of the sea and the rivers. There are three large and one hundred and fourteen small islands, formed by one hundred and forty-seven canals, connected by three hundred and seventy-eight bridges (most of them stone), and altogether about seven miles in circumference. As the water rises and falls four times daily, the Lagoon changes, having alternately the appearance of a vast tract of mud and of a solid sheet of water. The canals are happily called "the vital organs of Venice;" that they are so regarded is proved by the care and skill with which the Venetians have at all times maintained these artificial water passages, as well as those formed by nature. They have used every scientific device to keep up a perfect circulation of the waters in the Lagoon. But for the indefatigable labor of generation after generation, Venice must long since have ceased to be the "Island City," and the proud "Queen of the Adriatic" would have lost her title by losing her insular position. The independence of Venice lasted thirteen hundred and seventy-six years (421–1797 A. D.), from the foundation of a government on the island Rialto (High Bank) to the declaration of Napoleon Bonaparte that the Venetian Republic had ceased to exist.

No other state—not even Rome—has rivaled this longevity. After changing rulers many times, Venice was finally annexed to the Kingdom of Italy, in 1866.

The following mediæval epigram on Venice, founded

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on the seas and established on the floods, pleased the Senate so well that they presented its author with a purse of gold:—

> "Neptune saw Venice on the waters stand
> And o'er all ocean stretch her wide command:
> 'Now, Jove,' he cried, 'boast the Tarpeian steeps
> Where thy loved Mars his state majestic keeps.
> Can Tiber match the sea? Look here and own,
> Rome man might build, but Venice gods alone.'"

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82. "THE TRAVELED HORSES."

> "Before St. Mark still glow his steeds of brass,
> Their gilded collars glittering in the sun;
> But is not Doria's menace come to pass?
> Are they not bridled?"
>
> *Childe Harold*, Stanza XIII.

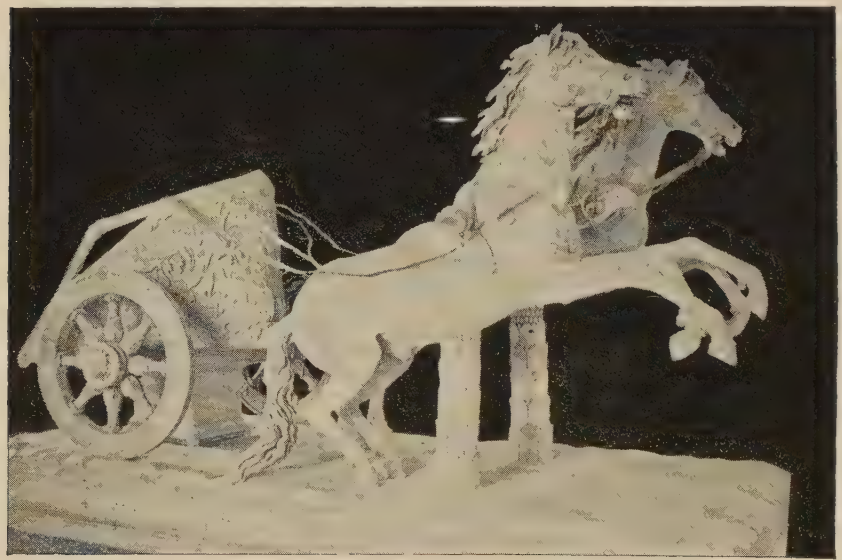
The four horses, of gilded bronze, over the principal portals of St. Mark's are called "the traveled horses." They are five feet in height, and each weighs 1932 pounds. They were long ascribed to the Greeks of Chios, and to the school of Lysippus; but all that seems certain, now, is that the Emperor Augustus removed them from Alexandria to Rome, and placed them on a triumphal arch; that they were transferred to arches of their own by Nero, Domitian, Trajan and Constantine. That Constantine took them to adorn his new capital of Constantinople; that "blind old Dandolo," after taking Constantinople, in 1204, brought them to Venice and placed them as trophies above the vestibule portal of St. Mark. In 1797, when Napoleon I. took Venice, they were carried off to Paris to adorn the summit of the triumphal arch in the Place Carrousel. In 1815, after the downfall of Napoleon, they were brought back

to Venice by the Emperor Francis and restored to their present position. These four horses are supposed to have been attached originally to a quadriga (a chariot of four horses abreast), and they are preëminently valuable as the sole specimens of the kind which have come down to us uninjured.

"The Hall of the Biga" (Vatican, Rome) is so called from its containing a white marble chariot (a *biga*) drawn by two horses. The chariot and the horse on the right are ancient, the remainder is a restoration.

"But is not Doria's menace come to pass," refers to the 16th of August, 1379, when, after the battle of Pola, the Venetians were reduced to the utmost despair. They finally sent an embassy to the conquerors, with a blank sheet of paper, praying them to prescribe what terms they pleased, only to leave Venice her independence. The Prince of Padua was inclined to listen to these proposals, but the Genoese (their allies), inflamed with victory, shouted, "To Venice!" "To Venice!" determined to annihilate their rival. Therefore Peter Doria, their commander-in-chief, returned this answer to their suppliants: "Gentlemen of Venice, ye shall have no peace from the Signor of Padua, nor the commune of Genoa, until we have first put a rein upon those unbridled horses of yours that are upon the porch of your evangelist St. Mark. Wild as we may find them, we will soon make them stand still. And this is the pleasure of us and our commune."

But the danger of their beloved city, and the proud boast of their enemies, gave fresh courage to the Venetians. They made prodigious efforts and many individual sacrifices, until at last Vettor Pisani was put in command of thirty-eight galleys, with which they attacked and defeated the Genoese. Doria was killed, and the



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Genoese, in their turn, had to sue for conditions; but none were granted, and they surrendered at discretion, in Chioggia. An interesting account of this war is found in a work called "The War of Chioza."

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83. "MEYER MADONNA."

HOLBEIN, 1498–1543.

There being two pictures exactly alike called by this name, one at Dresden, and the other at Darmstadt, a hotly contested dispute has existed, as to which is the original of Hans Holbein, and which the copy.

In the Dresden Gallery this picture is well known and highly prized, being the only picture, except the Sistine Madonna, which has a room especially appropriated to it. It has belonged to the collection for more than a century. All the world has valued it as the most renowned work of Holbein, and the masterpiece of German classic art, just as the "Sistine" of Raphael is the crowning glory of Italian art. The picture represents the Madonna as standing in an alcove, holding in her arms, not the infant Saviour (who is standing at her feet), but (as many maintain) the sick child of the Burgomaster, Hans Meyer. This Burgomaster had ordered the painting as a thank-offering to the Virgin for the recovery of a sick child; the little one holds out its hand as if in blessing. This Madonna is the only one that does not hold the Holy Child in her arms. All the Burgomaster's family are assembled before the Madonna—himself, his deceased wife, his second wife and her daughter Anna, and his two sons; the figures being all life-size and likenesses. It is this domestic scene which has made the picture so famous, and which appeals so strongly to the German heart.

In 1871 the pictures were displayed side by side in the Dresden Gallery, and the slight differences noted by the critics; on the whole, it was apparent to all that the Darmstadt picture was fuller of life and warmth, the Madonna pressed closer into the niche, and the family closer to the Madonna. The color-tone of the Dresden picture was insipid compared with the Darmstadt.

An English authority declared that in his opinion, Holbein had never touched the Dresden picture, and Woltmann, the Holbein connoisseur, wrote with fervor to the same effect. Kugler says: "It is easy to understand that the patron, desiring to possess such excellent portraits of his own family as an ornament of one of his rooms, was induced to get Holbein to paint a repetition or replica of the subject. I am therefore convinced that the Dresden picture owes its creation to some such circumstance." Thus maintaining the theory that both pictures were painted by Hans Holbein.

The rival claims have very lately been discussed again, owing to what is claimed to be indisputable proof in favor of the Darmstadt. This latter picture has been cleaned by Hauser, who has removed an overlayer of paint as well as varnish; this removal brings to light the fact that the original had been tampered with. The points that told against it have all disappeared, and it is now admitted to be the original. Hence its value has increased from 20,000 to 1,000,000 thalers, or $730,000.

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84. "E PLURIBUS UNUM."

We are indebted to John Adams for our national motto, "E Pluribus Unum." It seems that while he was Minister to England, Sir John Prestwick, an eminent English

antiquary, suggested it to him as a good motto to indicate the union of the colonies. He (John Adams) communicated this idea to the Secretary of Congress, Charles Thompson, who, on the 20th of June, 1782, reported to Congress his design for a government seal; in it the Latin legend was to be borne on a ribbon held in the beak of an eagle. Whence Sir John Prestwick received the idea no one knows, though the motto was in use on the *Gentlemen's Magazine*, first published in 1730, and may have struck his fancy by its applicability to the situation in America.

In a gastronomic poem, "Moretum," attributed to Virgil, the color of a well-made vegetable salad is thus described, "Color est e pluribus unus."

The great seal of the United States, as adopted by an Act of the Continental Congress, June 20th, 1782, and readopted by the new Congress, September 15th, 1789, provided for an obverse as well as a reverse design, but there is no evidence that the reverse was ever made. The eagle in its beak bears a ribbon with the motto "E Pluribus Unum." Originally the eagle held in its sinister talon a bundle of thirteen arrows, and the first seal was thus made; but when in 1841 a new seal was made to take the place of the old one, which had become worn, only six arrows were put into the eagle's talon. Whether this change, which was unauthorized by law, was made by design or by accident is not known. On coins, the motto was first used on a halfpenny, or cent, struck in New Jersey, 1786–87. The "New Jersey copper" of 1786 was a roughly cut circular disk, about one and one-sixteenth of an inch in diameter. The device on its obverse was a shield, like the United States shield, but with latitudinal lines in place of the blue field, and with no stars on it. The motto "E Pluribus Unum" followed the line

of the circumference and was immediately thereunder. On the reverse was a plough, surmounted by a horse's head, with the motto "Nova Cæsarea." The same design was followed for some years, one of the types of the coin being distinguished for the misspelling of its obverse motto, the *u* being omitted from the final syllable of the middle word, making it read Pluribs. Some newspaper writers have claimed for the State of New York the original use of the motto; but the first authentic New York coin bearing it appears to have been a gold coin issued by a goldsmith named Brasher in 1787, on which the order of words was reversed, making the motto read "Unum E Pluribus." Amateur collectors have a copper coin purporting to have been issued by New York at an earlier date, but it is regarded by competent judges as spurious, and it is not found among the specimens at the Federal mint in Philadelphia. The first gold coinage of the United States government was in 1795; in the following year the motto appeared on the gold quarter-eagle, printed on a scroll held in the beak of the eagle on the reverse. The silver coinage of the United States began in 1794, and in 1796 the quarter-dollar contained the motto attached as on the quarter-eagle just mentioned. On dimes, it appears for the first time in 1797, in a like position.

85. THE SYBARITES.

The present significance of the word Sybarite is a person devoted to luxury and pleasure. The ancient city of Sybaris was situated in Southern Italy, near the west shore of the Gulf of Taranto. It was founded by the Greeks 720 B. C., and became very powerful. In its most flourishing period it had command of four neigh-

boring nations, with their twenty-five towns, and could send an army of 300,000 men into the field.

The walls encompassing the city were said to extend six and a half miles, and the suburbs covered a space of seven miles. The people of Sybaris became noted for effeminacy and self-indulgence, and it is said that no trade which made a noise was allowed in the city.

A tale is told by Seneca, of a Sybarite who complained that he had not rested comfortably at night; on being asked the reason, he replied that "he had found a rose leaf doubled under him, and it hurt him." Byron refers to it in Don Juan:"—

> "(Her bed) softer than the soft Sybarite's who cried
> Aloud, because his feelings were too tender
> To brook a ruffled rose leaf by his side."

Thus it is easy to see how *Sybarite* is but a synonym for one who is effeminate and self-indulgent.

In 510 B. C., Telys, a demagogue, succeeded in overthrowing the old constitution of the city, whereupon, about five hundred of its most wealthy inhabitants emigrated to Crotona. Telys demanded their surrender, and this being denied, he declared war against Crotona.

The Crotonians, followers of Pythagoras, routed and massacred the Sybarite army, and totally destroyed the city by changing the course of the river Crathis and flooding Sybaris with its waters. The city never recovered from the disaster, but in 443 B. C. a small town, called Thurium, was built not far from the site of Sybaris.

86. "THE BATTLE OF THE FROGS AND MICE."

This celebrated parody has been attributed to Homer, but it is said to bear traces of a much later age. The question of the date has been examined by Col. Mure ("Crit. Hist. Gr. Lit.," Vol. II., p. 360). He regards the poem itself as "conceived in a happy spirit of mixed Homeric and Aristophanic satire against the absurdities of the popular religion."

It is remarkable chiefly as the earliest satire on the great Greek epics, and as showing that a sharp line of distinction must be drawn between the mythology of the Greeks and their religion.

The general opinion of the best writers of the present day is that the Greeks held fast their faith in one Supreme God, Ruler of all things, in spite of their polytheistic and anthropomorphic tendencies.

A parody is an adaptation of the form of some celebrated poem with such changes as will produce a totally different effect. It generally substitutes the ridiculous for the elevated, poetical sentiment. "The Battle of the Frogs and Mice" is of this character.

The following prose version is taken from "Stories of Ancient Greece," published by A. C. McClurg & Co., Chicago:—

"A thirsty mouse, who had just escaped from a weasel, was drinking from a pool of water, when a croaking frog saw him, and said, 'Stranger, whence hast thou come to our shore, and who is thy father? Tell me the truth, and deceive me not, for if thou deservest it, I will lead thee to my house and give thee rich and beautiful gifts. My name is Puffcheek, and I rule over the frogs who dwell in this lake, and I see that thou too art an excellent prince and a brave warrior. So make haste, and tell

me to what race thou dost belong.' Then the mouse answered him and said, 'Friend, why dost thou ask me of my race? It is known to all the gods, and to men, and to all the birds of heaven. My name is Crumb-filcher, and I am the son of the great-hearted Bread-gnawer, and my mother is Lickmill, the daughter of King Hamnibbler. I was born in a hovel, and fed on figs and nuts and on all manner of good things. But how can we be friends? We are not at all like each other. You frogs live in the water; we feed on whatever is eaten by man. No dainty escapes my eye, whether it be bread, or cake, or ham, or new-made cheese, or rich dishes prepared for feasts. As to war, I have never dreaded its din, but, going straight into it, have taken my place among the foremost warriors. Nor do I fear men, although they have large bodies; for at night I can bite a finger or nibble a heel without waking the sleeper from his pleasant slumber. But there are two things which I dread greatly,—a mouse-trap and a hawk; but worse than these are the weasels, for they can catch us in our holes. What then am I to do? for I cannot eat the cabbages, radishes, and pumpkins, which furnish food to the race of frogs.' Then Puffcheek answered with a smile, 'My friend, thou art dainty enough, but we have fine things to show on the dry land and in the marsh, for the son of Kronos has given us the power to dwell on land or in the water as it may please us. If thou wouldest see these things, it is soon done. Get on my back and hold on well, so that thou mayest reach my house with a cheerful heart.' So he turned his back to the mouse, who sprang lightly on it and put his arms round his soft neck. Much pleased he was at first to swim on the back of Puffcheek, while the haven was near; but when he got out into mid-water, he began to weep and to curse

his useless sorrow. He tore his hair, and drew his feet tightly round the frog's stomach. His heart beat wildly, and he wished himself well on the shore, as he uttered a pitiful cry and spread out his tail on the water, moving it about like an oar. Then in the bitterness of his grief he said, 'Surely it was not thus the bull carried the beautiful Europa on his back over the sea to Crete; surely ——' but before he could say more, a snake, of which frogs and mice alike are afraid, lifted up his head straight above the water. Down dived Puffcheek, when he saw the snake, never thinking that he had left the mouse to die. The frog was safe at the bottom of the marsh, but the mouse fell on his back and screamed terribly. Many times he sank and many times he came up again, kicking hard; but there was no hope. The hair on his skin was soaked with wet and weighed him down, and with his last breath he cried, 'Puffcheek, thou shalt not escape for thy treachery. On the land I could have beaten thee in boxing, wrestling or running; but thou hast beguiled me into the water, where I can do nothing. The eye of justice sees thee, and thou shalt pay a fearful penalty to the great army of mice.'

"So Crumbfilcher died; but Lickplatter saw him as he sat on the soft bank, and, uttering a sharp cry, went to tell the mice. Then was there great wrath among them, and messengers were sent to bid all come in the morning to the house of Breadgnawer, the father of the luckless Crumbfilcher, whose body could not even be buried, because it was floating in the middle of the pond. So they came at dawn, and then Breadgnawer, rising in grief and rage, said, 'Friends, I may be the only one whom the frogs have sorely injured; yet we all live but a poor life, and I am in sad plight, for I have lost three sons. The first was slain by a hateful weasel who caught him out-

side his hole. The next one cruel men brought to his death by a newfangled device of wood, which they call a trap; and now my darling Crumbfilcher has been choked in the waters. Come and let us arm ourselves for the war and go forth to do battle.'

"So they each put on his armor. For greaves around their legs they used the beans on which they fed at night, and their breastplates they made cunningly out of the skin of a dead weasel. For spears they carried skewers, and the shell of a nut for a helmet. So they stood in battle array, and the frogs, when they heard of it, rose from the water and summoned a council in a corner of the pond. As they wondered what might be the cause of these things, there came a messenger from the mice, who declared war against them, and said, 'Ye frogs, the mice bid you arm yourselves and come forth to the battle, for they have seen Crumbfilcher, whom your king Puffcheek drowned, floating dead on the water.' Then the valiant frogs feared exceedingly, and blamed the deed of Puffcheek; but the king said, 'Friends, I did not kill the mouse or see him die; of course he was drowned while he amused himself in the pond trying to swim like a frog, and the wretches now bring charge against me who am wholly guiltless. But come, let us take counsel how we may destroy these mice; and this, I think is the best plan. Let us arm ourselves and take our stand where the bank is steepest, and when they come charging against us, let us seize their helmets and drag them down into the pond. Thus we shall drown them all and set up a trophy for our victory.' So they each put on his armor. They covered their legs with mallow leaves, and carried radish leaves for shields, and rushes for spears, and snail-shells for helmets. Thus they stood in array on the high bank, brandishing their

spears and shouting for the battle. But Zeus summoned the gods to the starry heaven, and, pointing to the host of the frogs and mice, mighty as the armies of the Kentaurs or the giants, he asked who would aid each side as it might be hard pressed in the strife, and he said to Athene, 'Daughter, thou wilt go surely to the aid of the mice, for they are always running about thy shrine, and delight in the fat and the morsels which they pick from the sacrifices.' But Athene said to the son of Kronos, 'Father, I go not to help the mice, for they have done me grievous mischief, spoiling the garlands and the lamps for the sake of the oil. Nay, I have greater cause for anger, for they have eaten out the robe which I wove from fine thread, and made holes in it; and the man who mended it charges a high price, and, worse still, I borrowed the stuff of which I wove it, and now I cannot pay it back. Yet neither will I aid the frogs, for they are not right in their senses. A little while ago, I came back tired from war and wanting sleep; but they never let me close my eyes with their clatter, and I lay sleepless with a headache till the cock crew in the morning. But O, ye gods, let us aid neither side, lest we be wounded with their swords or spears, for they are sharp and strong, even against gods; but let us take our sport by watching the strife in safety out of heaven.' Then the gods did as Athene bade them, and went all into one place; the gnats, with their trumpets, gave the signal for the battle, and Zeus thundered out of the sky because of the woes that were coming. Mighty were the deeds that were done on both sides, and the earth and the pond were reddened with the blood of the slain. So, as the fight went on, Crumbstealer slew Garliceater before he came to land; Mudwalker, seeing it, threw at him a clod of earth, and, hitting him in the forehead, almost blinded

him. Then, in his fury, Crumbstealer seized a great stone, and crushed the leg of the frog, so that he fell on his back in the dust. Then Breadgnawer wounded Puffcheek in the foot, and made him limp into the water. But among the mice was a young hero, with whom none could be matched for boldness and strength, and his name was Bitstealer. On the bank of the pond he stood alone, and vowed a vow to destroy the whole race of the frogs. And the vow would have been accomplished, for his might was great indeed, had not the son of Kronos pitied the frogs in their misery, and charged Pallas, Athene and Ares to drive Bitstealer from the battle. But Ares made answer and said, 'O Zeus, neither Athene nor Ares alone can save the frogs from death. Let us all go and help them; and do thou, son of Kronos, wield thy mighty weapon with which thou didst slay the Titans, and Kapaneus, the Enkelados, and the wild race of the giants, for thus only can the bravest of them be slain.' So spake Ares; and Zeus hurled his scathing thunderbolts, and the lightnings flashed from the sky, and Olympus shook with the earthquake. The frogs and mice heard and trembled; but the mice ceased not from the battle, and strove only the more to slay their enemies, until Zeus, in his pity, sent a new army to aid the frogs. Suddenly they came on the mice, with mailed backs and crooked claws, and limping gait, with mouths like spears, and skins like potsherds. Their backs were hard and horny, their arms were long and lean, and their eyes were in their breasts. They had eight feet and two heads, and no hands. Men call them crabs. With their mouths they bit the tails and feet and hands of the mice, and broke their spears, and great terror came on all the mice, so that they turned and fled. Thus the battle was ended, and the sun went down."

The fact that weasels are mentioned but no cats as mice-killers, indicates that the Mice and Frog parody is of very considerable antiquity. Cats had not yet been domesticated; perhaps were still unknown among the Greeks.

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87. THE "READING MAGDALEN."

DRESDEN GALLERY. CORREGGIO, 1491–1534.

Magdalen in art is represented as a beautiful woman under penance for an evil life. She is usually represented as a draped figure, frequently lying on the ground, reading, in a cave or some other secluded place, with a skull near by.

In the Dresden Gallery there are two reclining Magdalens, which have long divided opinions as to their relative merits;—Batoni's Magdalen is a full length figure lying upon the ground, with her hands clasped and her hair falling about her shoulders, while Correggio's, though disappointingly small, is a picture of exquisite beauty, distinguished as the "Reading Magdalen." She lies upon the ground, her blue drapery relieving the sombre green of the landscape. Her feet are bare, her head is leaning upon one hand, while the other hand partly supports the book, upon which her drooping eyes are attentively fixed. An alabaster vase is on the turf beside her. This little gem of the Dresden Gallery is exquisitely painted, and has always had the most enthusiastic admirers. We are told that the princes of Este carried a copy of it about with them on all their journeys, and that the King of Poland kept this one under lock and key in a frame of jeweled silver. This gem was once stolen from the Dresden Gallery, and now it is securely fastened to the wall.

Mary Magdalene, or Mary Magdala (so named from the place of her birth, on the Sea of Galilee), was the woman out of whom Jesus cast seven devils, and who ever after believed in Him and followed Him. She was one of the women who stood beside the cross, one who went with sweet spices to the sepulchre, and it was to her that He first appeared after His resurrection. She appears to have been a person of property, for she "ministered to Him of her substance."

It is an old and unfounded notion that identifies her with the woman who was a sinner (Luke VII., 37–50), for there is no real evidence of the identity. The Magdalens, however, which are so frequent among works of art, represent her according to this prevalent error. The references to Mary Magdalene in Scripture are,—Matt. XXVII., 56 and 61; Mark XVI., 1 and 9; XV., 47; John XX., 1. The story of her life has been greatly augmented by baseless legends, but we read no more in Scripture of this Mary, though she is doubtless one of the women mentioned in Acts I., 14. Four other noted Magdalens are—Guido's Magdalen, bust only, head raised, eyes upturned, in the Louvre; Titian's Magdalen, coarse and sensual, in the Pitti Palace, Florence; Murillo's Magdalen, bust partly covered with luxuriant hair, face upturned; remarkable for the soft tone of voluptuous beauty pervading the whole figure, in Berlin; Carlo Dolce's Magdalen, half-length figure, vase in hand, in Uffizi Gallery, Florence.

88. THE "DAY OF THE DUPES." THE "YEAR OF CORBIE."

This singular title, The "Day of the Dupes," has been given to the 11th of November, 1630, memorable as the day when Cardinal Richelieu triumphed over his enemies. The intriguing and ambitious Marie de Medici, mother of the weak-minded Louis XIII. of France, finding Richelieu superior to all her intrigues, by tears and prayers finally prevailed upon her son to banish his "insolent Minister" and raise Marshal de Marillac to that office. The courtiers flocked to the palace of Luxembourg for mutual congratulations, and the glad news was sent to Madrid, Vienna, Brussels and Turin. Richelieu seemed utterly cast down and unable to avert the ruin which seemed ready to fall upon him, when he was persuaded by his friends to make one last effort to recover the favor of the King. With this view, he ordered his coach and proceeded to Versailles, then only a small hunting lodge which Louis XIII. had recently purchased; there he had an interview with his sovereign. The result of this memorable visit was that Richelieu was restored to his place as prime minister; the duped courtiers were soon made to feel the Cardinal's vengeance, and among those who were brought to the scaffold, was Marshal de Marillac, the would-be Prime Minister.

In 1636, during the Thirty Years' War, when Richelieu was taking the part of the German Protestant princes against the Emperor, the Imperialists, taking advantage of the absence of Richelieu's armies, penetrated France as far as Corbie, scarce fifty miles from Paris. They could have captured the city itself, but, fortunately, preferred to retire and enjoy the immense booty they had already secured. So great was the terror in Paris, and so vivid the recollection of it, that the citizens long styled that crisis "The Year of Corbie."

89. A LIFE SAVED BY A SPIDER'S WEB.

There are many forms of the tradition that the life of Mohammed was saved by a spider's web; the main points are as follows: When he fled from his would-be assassins in Mecca, in company with his friend Abu Bekr, the two sought refuge from their pursuers in a cave. It was on the summit of a mountain called Jebel Thor, a few miles south of Mecca. Here they passed the night. When the morning light streamed through the crevice, Abu Bekr whispered in alarm; "What if one of them were to look beneath him, he might see us under his very feet!" drawing from Mahomet the celebrated saying: "Think not thus, Abu Bekr; we are two, but God is in the midst a third." As long as they stayed in the cave they were cared for by friends, who brought them supplies of food and drink with regularity. The fact that they were thus able to escape, led to the formation of many wonderful stories, which are believed among the faithful followers of Mahomet to this day. One story is, that the cave was inhabited by venomous reptiles, which Abu Bekr was able, through the miraculous power given him by Mahomet, to handle without injury. Another familiar tradition is, that the prophet's enemies, the Koreish, pursued him until they came to the mouth of the cave, where they found a spider's web, or many of them, covering the opening ("For God had sent a spider to weave such a web for the purpose of deceiving the pursuers"), and that they said one to another, "Spider webs are over it from before the birth of Mahomet," and turned back. These, and many other stories, may be set down as mere embellishments of the more prosaic history of the prophet, and were probably suggested to the active Oriental imagination by references in their

sacred writings, which seemed to need something of this sort to explain them.

Mohammed, born 570 or 571, was the son of a rich merchant of the priestly race of Koreish. During his youth he made frequent journeys with caravans into foreign lands. Associating thus with Jews and Christians, of other countries, he became convinced that their religion must be purer than the idol worship of Arabia.

Retiring from the busy world, and spending the greater part of five years in a cave, he imagined himself to be the deliverer looked for by the Jews, and the Comforter promised by Christ to His Apostles.

He began to preach in 609, and entered upon his public ministry in 612. His career is too well known to need comment here.

He died at Medina in 632, and was buried in the mosque at that place. Thousands of pilgrims still gather at his tomb every year.

Of the numerous biographies of Mohammed, the best are Sprenger's in German and Muir's in English.

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90. ORIGIN OF NEWSPAPERS.

"The Bohemian Brigade."

Long before the invention of printing, there were news-sheets regularly prepared and circulated in China, Rome, and Venice. China lays claim to having printed them from wooden blocks several centuries before the discovery of printing in Europe. Be that as it may, we have sure evidence that the earliest news-sheets circulated in Europe were manuscript papers. It was the custom in those early times to place on the first page of the paper the four cardinal points of the compass, thus:

, indicat-

ing that the paper contained intelligence from the four quarters of the globe. They finally placed the letters in a straight line, N. E. W. S., and the sheets were then called "news-papers." According to tradition, the first printed newspaper appeared in Nuremberg in 1457, but not periodically till 1498, and was called the "Gazette." The first daily paper published in the world was established by Egenolf Emmel, and Frankfort claims him as the Father of Journalism. Germany was followed by England. Nathaniel Butters is mentioned in 1611 as being a "news-gatherer" in the employment of the nobility and gentry, and despatching the news in written communication to his patrons; the manuscripts were called "news-letters." It was not until 1622 that he resorted to the printing press. He issued the first regularly printed newspaper, the "Weekly News," in the English language. France followed England, and established her first newspaper in 1631, the "Gazette de France." The *Gazette*, with occasional interruptions, has been published from 1631 to the present time, and is one of the four oldest papers in the world. Renaudot, the pioneer of this paper, was a remarkable man, and through his journalism became one of the best informed men of his day. Like Butters, of England, he issued his first paper in manuscript, and sold his papers on the streets by news-boys and news-women, called "Hawkers" and "Mercury-women." Newspapers multiplied in Europe after these early publications had opened the way. The London *Times* is probably the most remarkable paper now issued. It has celebrated its centennial, the first number having been issued January 1st, 1788, and it has been owned and managed during all this time by three generations of the same family, named Walter. In 1803, it became the property of John Walter, father

of the present proprietor. He managed it with great ability, and in order to be entirely independent of the government he ran his own expresses during the wars of Napoleon I., often anticipating the government couriers in his accounts of the battles. The *Times* was also the first paper printed by steam-power, which was introduced into the press-room in 1814.

The first newspaper on this side of the Atlantic, "The Colonial Press," intended as a monthly, appeared in Boston in 1690. It was soon suppressed, and the only copy extant is on file in the State Paper Office, London. In 1704, John Campbell of Boston commenced the publication of the "News-Letter," and it has been incorrectly stated that this was the first newspaper published in America. The Rev. John Andrews established, in Chillicothe, Ohio, the first religious newspaper of America (1814–1816); it was called "The Recorder." In the year 1725 Boston and Philadelphia were the only towns possessing a newspaper in America. It is stated upon good authority that the newspaper press of the United States has now reached as great a degree of perfection as that of any other nation, and that in enterprise it surpasses them all. "There is no danger too great, no expedition too remote, costly, or too expensive, no undertaking too vast, for the American journalist." One of the best proofs of this assertion is the great outlay (and the responsibility for a much greater) assumed by the New York *Herald* in sending Stanley into the heart of Africa, on what seemed a foolhardy search for Dr. Livingstone.

It has been asked why the army of newspaper reporters is called the Bohemian Brigade. Some one has answered that the Gypsies of Bohemia roam from place to place, and live by their wits,—that newspaper reporters do the same!

91. A LOST ART RE-DISCOVERED.

From the earliest ages of the world, purple has been honored above all other colors. Moses, under divine instruction, used purple stuffs for the furniture of the Tabernacle, and for the dress of the High Priest. The Babylonians arrayed their idols in splendid robes of purple; and such was the practice of the pagans in general, many of whom superstitiously believed that this dye had a peculiar virtue, and was capable of appeasing the wrath of their gods. Purple robes were also characteristic of regal dignity, and, by a Roman imperial decree, they were restricted to the use of the Emperor alone, the penalty of death being inflicted on any who dared to disregard the decree. To "assume the purple" is still understood to signify election to the highest office. The Tyrian purple was particularly precious and was held in the highest esteem by the ancients.

It is said to have been discovered about fifteen centuries before Christ, lost as an art about the eleventh century after Christ and re-discovered in the year 1683, A. D. The name purple is derived from Purpura, a variety of the genus Murex or purple-fish.

An expression of Virgil's implies that the Tyrian dye was extracted from this shell in his time. He says, "glowing with Tyrian Murex." The Tyrians were most successful among the ancients in preparing and using this celebrated color. The Mediterranean Sea supplied them with the Mollusca in abundance, and in order to produce the tint that was most desirable, a double dye was given, that is, two different kinds of shells were used, the Genus Buccinum and the Genus Murex. The material, generally woolen, was first steeped for a certain time in a liquid extracted from the Murex, then taken out and

immersed in a boiler which contained an extract of the Buccinum. Wool which had been subjected to this double process was so highly valued, that in the reign of Augustus a pound of it sold for about one hundred and fifty dollars in our money, nor need we be surprised when it is remembered that only a single drop of the coloring fluid was to be obtained from each animal. The vast heaps of broken shells found about Tarentum, are supposed to be those from which the celebrated dye was extracted, and they seem to indicate that place as one where it was largely prepared. The fluid was extracted from a white vein lying in a little furrow near the head of the animal, the vein being laid open with a needle. The stain given by this animal fluid seems to have been indelible, bidding defiance to every chemical process for removing stains. Eastern emperors permitted the art to be practiced by only a few individuals, until at last, at about the beginning of the twelfth century, when the Empire was suffering from attacks without and dissensions within, the art of imparting the Tyrian purple was lost altogether. A Mr. Cole, of Bristol, England, claimed to have re-discovered the art in 1683. Mr. Cole heard from two ladies residing at Minehead that a man living on the coast of Ireland made his living by marking in a delicate crimson the fine linen which ladies and gentlemen sent to him for the purpose, the dye being a substance taken out of a shell-fish. This brought to Mr. Cole's mind the tradition that the famous Tyrian purple was obtained from the shell-fish. He went without delay to the place, obtained some shell-fish from the seaman, and, after many unsuccessful attempts, finally succeeded in re-producing the imperial purple. Ordinary purple is obtained from vegetable and mineral sources.

92. HALCYON DAYS.

The phrase "Halcyon Days," so suggestive of peace, happiness, and prosperity, is derived from a fable. The ancient Sicilians believed that during the seven days preceding, and the seven days following the winter solstice (Dec. 21st) the halcyon or kingfisher brooded over her young in a floating nest upon the surface of the water, and that during that period the seas were calm and could be safely navigated by the mariner, hence they called them "halcyon days;"—when according to Milton "Birds of a color sat brooding on the charmed wave." So Dryden says:—

> "Amidst our arms as quiet you shall be,
> As halcyons brooding on a winter sea."

Analogous to halcyon days is our Indian summer. This season before Indians were known was called St. Martin's summer, as coming near that saint's day, which was Nov. 11th. So Shakespeare says, "Expect St. Martin's summer halcyon days."

93. THE MOST CELEBRATED TRIAL.

The most celebrated trial in the annals of English jurisprudence is undoubtedly that of Warren Hastings. This case lasted, including preliminary proceedings, nearly ten years—from 1786 to 1795. Hastings (born in 1733) was an Englishman of the middle rank in life, who, at the age of seventeen, went to India as a writer in the employ of the East India Company. After a residence there of fourteen years, he returned to England, having gained such a reputation for clever executive management, that in 1769 he received the appoint-

ment as second in the Council at Madras. Three years later he was promoted to the highest office in the gift of the Company, that of President of the Supreme Council of Bengal. The powers of this office were afterward enlarged by an act of Parliament, so that he became Governor-General and supreme head of all the British dependencies in India. By his able management he greatly increased the revenue of the realm, established British authority over the conquered provinces on a firmer basis than it had ever enjoyed before, and made the path of his successors in office comparatively easy. But he called down upon himself the bitter enmity of the native chiefs, and also of many Englishmen of note, who, envious of the increasing power and wealth of Hastings, determined to destroy him. Reports of cruelty and oppression, unjust aggressiveness, lavish and corrupt expenditure, were busily circulated in England. How true or how false the charges were it is impossible now to judge; but a split occurred in the management of the East India Company, one party endeavoring to procure his dismissal, and the other and more powerful one standing by him. Thus encouraged, he asked and received constantly more authority, until he became at last practically an irresponsible despot. In February, 1785, either weary of the contention in which he had lived so long, or else feeling that he had exhausted all that was worth having in the office of Governor-General, he resigned and set sail for home. As soon as he reached England, Edmund Burke began preparations to have him impeached by Parliament. The formal proceedings began in 1786, and it was not until the 2d of June, 1791, that Hastings began his defence. It lasted until the 17th of April, 1795, on which date he was acquitted by a large majority on every article of the indictment. A great

nation had been sitting in public judgment upon a great criminal for nearly ten years, and it is said that when his verdict of acquittal was read, the members of Parliament rose as a body and removed their hats—an honor not paid even to royalty. Edmund Burke's opening speech in the trial of Hastings is considered one of the sublimest philippics that ancient or modern oratory has ever produced. The Company in whose service Lord Hastings had won so much glory and suffered such tortures of disgrace granted him a liberal annuity—and justly so, as the protracted trial had completely impoverished his resources. He retired to private life, but shortly before his death (which occurred in August, 1818) he received an appointment to a very important public office, that of Privy Counselor. The bitterness of Burke, the Irishman, during this trial, inspired the following epigram:—

> "Oft 't has been wondered why on Irish ground
> No snake of deadly venom e'er was found.
> Behold the reason of Dame Nature's work,
> She saved her venom, to endow a Burke."

Macaulay's description of the opening of the trial forms one of his most gorgeous paragraphs.

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94. A BUCKET THE ONLY PRIZE.

The battle in which "a bucket was the only prize" was fought at Bologna in 1325. The people of Modena had made a raid upon that city and had carried off, as a trophy of victory, the bucket belonging to the public well. The expedition of the Bolognese to recover this bucket forms the basis of the twelve mock heroic cantos of Tassoni. Alessandro Tassoni (1566–1635) having been an inhabitant of Modena, the poem contains many

personal and local allusions that are now obscure; yet a biographer of Tassoni remarks that the work "cannot be neglected by any systematic student of Italian literature." Tassoni wrote many other works, but his fame rests upon this comic epic, "The Rape of the Bucket" ("La Secchia Rapita"); it is after the style of Butler's "Hudibras," and is intended as a burlesque on the petty wars which were so common between Italian cities in the thirteenth and fourteenth centuries.

"Their captain, who no worthier spoils could show
Than this same bucket conquered from the foe,
Caused it in form of trophy to advance
Before the troops, sublime upon a lance:
To think how he in open day had scoured
Bolonia, and their virgin-spring deflowered;
To think how he had ravished from the place
An everlasting pledge of their disgrace;
Elate and glorying in his slit-deal prize,
Not victory seemed so noble in his eyes.
Straight from Samogia's plains he sends expres
To Codena the news of his success;
And straight the town resolves in form to meet
The conquering army, and their general greet."

95. "ST. FRANCIS PREACHING TO THE BIRDS."

St. Francis of Assisi was the founder of the Franciscans in the Roman Church. He was born in 1182 at Assisi, in Italy, and was named Giovanni Bernardino. His father, Pietro Bernard, was a rich merchant who traded chiefly with France, and, intending to make his son his successor, he had him taught the French language: this was at that time so rare an accomplishment that his companions called him "*Francisco*"—the Frenchman. This name gradually superseded his own, and as St.

Francis he became celebrated, venerated and canonized, and Francis has since been adopted as a Christian name throughout the world.

Among the legends of St. Francis, some of the most interesting are those in which he is associated with animals. In his enthusiasm he interpreted literally the text—"Go ye into all the world and preach the gospel to every *creature*." Dr. Arnold says in one of his letters, that "the destinies of the brute creation appeared to him (Arnold) a mystery which he could not approach without awe." St. Francis in his gentleness solved the mystery for himself by admitting animals within the pale of Christian sympathy. He was accustomed to call all living creatures his brothers and sisters, and it is recorded that when he walked in the woods or fields, various animals were drawn to him as if by instinct. Sheep and lambs thronged about him, hares and rabbits nestled in his bosom. Above all other creatures, however, he seemed to have the greatest love for birds of every kind, as being the most unearthly in their nature, and soaring into the heaven where men can only gaze. In less than fifty years after the death of St. Francis, one of the grandest churches in Italy was erected over his remains at Assisi. The greatest artists of the age were called to fresco it. According to Vasari, Cimabue painted in the lower church the life of St. Francis; but this portion of the frescoes has utterly perished. Whether Giotto, the greatest painter of the time, painted the whole series of subjects around the nave of the upper church, is doubted; but that he painted a large number of them has been well ascertained. They are illustrative of the actions and miracles of the great patriarch of the Order. Number 15 is "St. Francis Preaching to the Birds." The story is that "Drawing nigh to

Bevagno, he came to a certain place where birds of different kinds were gathered together. Seeing this assemblage the man of God ran hastily to the spot, and, saluting them as if they had been his fellows in reason (while they all turned and bent their heads in attentive expectation), he admonished them, saying, 'Brother birds, greatly are ye bound to praise the Creator, who clotheth you with feathers, and giveth you wings to fly with, and a purer air to breathe, and who careth for you, who have so little care for yourselves.' Whilst he thus spake, the little birds, marvelously commoved, began to spread their wings, stretch forth their necks, and open their beaks, attentively gazing upon him; and he, glowing in the spirit, passed through the midst of them, and even touched them with his robe; yet not one stirred from his place until the man of God gave them leave; when, with his blessing and at the sign of the cross, they all flew away. These things saw his companions, who waited for him on the road. As he returned to his followers, the simple and pure-minded man was heard greatly to blame himself for having never hitherto preached to the birds."

When St. Francis was at Rome in 1222, he had with him a pet lamb, which accompanied him everywhere; and in pictures of St. Francis a lamb is frequently introduced. This custom may either signify his own meekness and purity of mind, or it may refer to this lamb "which lay in his bosom and was unto him as a daughter."

The story is as follows: One day in passing through a meadow, as he saluted the flocks that were grazing there, he perceived a poor little lamb feeding all alone in the midst of a flock of goats. He said: "Thus did our mild Saviour stand alone in the midst of the Jews and the Pharisees." He was moved with pity, and

would have bought the lamb, but he had not the means. It came to pass, however, that a man passing by, seeing his grief over the lamb, bought it and gave it to him.

St. Francis died Oct. 4th, 1226, and was canonized in 1228 by Pope Gregory IX. Whatever of invention or myth there may be in the stories of the life of St. Francis, at least we may discern in him a true lover of all God's fair creation, and an earnest toiler for the spiritual and physical well-being of his fellow men. His last words to his weeping loved ones were: "Farewell, my children, for now I go to God, to whom I commend you all." He then with trembling voice repeated the CXLII. Psalm. As he reached the last verse, "Bring my soul out of prison," he ceased to breathe, or in the words of his biographer, "he was absorbed into the abyss of the light of God."

This scene has been beautifully represented in Art.

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96. ADIEU; GOOD-BYE; FAREWELL.

The various forms of leave-taking have a more special significance than is generally awarded them. "Adieu" (ádieu) signifies, "To God I commend you." "Good-by" is a contraction of "God be with you;" while "Farewell" means "Be happy," or more literally, "May you journey well."

No words befit a leave-taking so well as those of Shakespeare:—

> "Should we be taking leave,
> As long a time as we have yet to live,
> The loathness to depart would grow;
> If we shall meet again, we do not know,
> Therefore our everlasting farewell take;
> If we do meet again, then we shall smile,
> If not, why then this parting was well made."

97. KNIGHTS HOSPITALLERS.

The Order known as Knights Hospitallers dates back to 1043, when some benevolent merchants obtained permission to build two hospitals (one for men and one for women) in Jerusalem, where they might take care of the sick pilgrims. The services in the hospitals were performed by a brotherhood and a sisterhood of pilgrims, under the direction of Pierre Gerard, or Gerard the Blessed. It was this Order of the Hospital that rendered such great service to the wounded and dying after the capture of Jerusalem by the Crusaders. So heroic were the efforts of the brotherhood, that Godfrey of Bouillon, first king of Jerusalem, bestowed upon them their first foreign possession, the estate of Montbaire, in Brabant. His example was imitated by other princes, and the brothers of the Hospital soon found themselves possessed of ample means. After the establishment of the Kingdom of Jerusalem, the Order took a permanent character, and "the brothers" bound themselves by a vow to labor forever in the hospitals. They were to be henceforth the "Servants of Christ and his poor." They chose as their distinctive garb the black robe of the monk, and to this added a white linen cross of eight points, worn on the left breast. The Order was approved by Pope Paschal II. on the 15th of February, 1113, under the name of the "Brothers Hospitallers of Saint John of Jerusalem."

After five years of faithful service, Gerard died and was succeeded by Raymond du Puy. He gave a military cast to the Order, that they might protect the Christians in Palestine from insult and injury at the hands of the Moslems. The movement was approved by the age; and so rapidly did the Hospitallers extend

their membership, that they were able to build hospitals for the accommodation of pilgrims in all the seaport towns in Western Europe. Before the middle of the twelfth century, the Hospitallers had become a powerful military factor in the East.

After the Holy Land again fell into the hands of the Mohammedans (1291 A. D.), the Knights retired to the island of Cyprus and made it their headquarters. The Order then became a great maritime power, having its own fleets. In the fourteenth century it seized the island of Rhodes and defied the Turks for more than two hundred years.

In 1522, the Knights were driven from this stronghold and took refuge first in Crete, then in Messina, then on the mainland of Italy, until 1530, when the Emperor, Charles V., gave them the island of Malta. This they converted into a fortress, and in spite of the most strenuous efforts on the part of the Turks, they held the island until 1798, when it was taken by Napoleon Bonaparte, and the ancient Order of the Knights Hospitallers (under their last title, the Knights of Malta) was disbanded after an existence of 755 years.

(*See Teutonic Knights.*)

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98. "The Suabian sued, and now the Austrian reigns;
An emperor tramples where an emperor knelt."
—*Childe Harold*, Canto IV., Stanza XII.

Frederick Barbarossa, son of Duke Frederick II. of Suabia, was elected Emperor of Germany in 1152. For twenty-four years he was at war with his Italian subjects, who, aided by Pope Alexander III., endeavored to free themselves from Germany. Venice held aloof for some

years, but she finally abandoned her neutrality and espoused the cause of the Lombard league. She received the Pope, who had fled to her in disguise, as an honored guest, and dispatched an embassy to Frederick, requiring him to desist from hostilities and acknowledge the spiritual dominion of the Roman Pontiff. The haughty Barbarossa made answer: "Return, and make known to your Prince and Senate that I, the Roman Emperor, demand from them a fugitive and a foe. Unless they straightway deliver him up to me in chains and as a captive, I denounce war against them. I declare them the enemies of my empire," etc. The Republic of Venice, undaunted by these threats, resolved to support the pontiff. The battle which followed resulted in a terrible defeat of the imperial forces at Legano, which so reduced them that Barbarossa was obliged to sue for peace (A. D. 1176). A congress met at Venice to adjust the claims of the Lombard cities and the sovereignty of the pontiff. Frederick in his despair assented to everything, and a truce of six years was agreed upon. He then expressed a desire to ratify it by a personal visit to the Pope. The meeting took place in Venice. On the 23d of July, 1177, the Emperor landed at the Piazetti di San Marcoe. The following day he was escorted to the Cathedral of St. Mark (San Marco) by the Doge, the Senate, and the nobles, with all the splendor which Venice could command. Within the temple porch the triumphant Pope sat enthroned, wearing the triple crown. The Emperor uncovered his head, cast aside the purple mantle, and flinging himself upon the tessellated pavement, crawled onward to kiss the Pontiff's feet. They had been the bitterest enemies; each had, to the extent of his power, persecuted, dishonored and dethroned the other; a price had been set upon the head of each. Elate with the con-

sciousness of victory, Alexander beheld his enemy crawling in the dust; the temptation to celebrate the triumph both of himself and of the Church was too great; he planted his foot on the neck of the prostrate Emperor, and repeated the words of David, "Thou shalt go upon the lion and adder; the young lion and the dragon shalt thou tread under thy feet" (Ps. xci.). "It is not to thee, but to St. Peter, that I kneel," murmured the indignant prince. But the Pope, planting his foot the second time more firmly upon the Emperor's neck, exclaimed, "Both to me and to St. Peter!" Nor did he relax his pressure until the Emperor appeared to acquiesce; the Pope then taking him by the hand, raised him and blessed him and led him within the church. The vaulted roof echoed with the strains of the Te Deum, in which the vast assembly of prelates and people joined, and the reconciliation was complete. On leaving the cathedral the Emperor conducted the Pope to his horse, and held the stirrup while he mounted. The spot where this ceremony took place is marked in the pavement by a slab of red and white marble; on this same spot the Doge Dandolo, gray-headed, blind, and bent with age, offered himself as leader of the Venetian host, in the fourth Crusade, 1202; and here, in 1304, beside the prince of the Republic, sat the poet Petrarch, and witnessed a tournament of surpassing splendor.

99. "THE MASSACRE OF THE INNOCENTS."

OIL PAINTING. HEIGHT, 12 FEET. WIDTH, 17 FEET.
TIME, 1869–72. DORÉ.

M. Doré does not flinch from delineating the horrors attending the command of Herod (St. Matt. II., 16–18), in the "Massacre of the Innocents." The real merit of the work lies in its energetic but not exaggerated design. The scene is laid in the interior of a lofty gallery or spacious room, where soldiers have come upon a company of women, gathered there for a combined effort to save their babes.

The principal group presents the desperate, frantic struggles of a noble-looking woman with three soldiers, one of whom holds her infant aloft until he can gain a moment's respite from the human tigress—for womanhood seems lost in the strong passion of maternity. The general posing of the group in standing and side-long attitudes enhances the sense of effort and confused struggle.

A still more violent contest takes place in the next group, where the arm of a strong man seems unable to wrest an infant from the clutches of its mother. In the mid-distance a mother is seen whispering some bribe in the ear of a trooper, as she holds in her arms her babe, concealed in the linen of its cradle.

On the right a beautiful woman on her knees holds up her darling child to the soldiers, who seem for the moment to listen to her appeal.

On the floor in the foreground lie a mother and babe clasped in each other's arms, the mother apparently as lifeless as the blood-stained child.

The treatment of this subject has called forth the efforts of several of the most powerful geniuses, but M.

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Doré has surpassed them all in the posing of his groups and in the dramatic intensity of passion and of action for which he is so justly celebrated.

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100. FOUR GREAT COUNCILS *vs.* FOUR GREAT HERESIES.

The four great Councils of the early Church were held in the East; and all concerned the Christian doctrine of the Incarnation.

I. The First Council, at Nice, in 325, defended this doctrine against the Arians who denied our Lord's divinity.

II. The Second Council, at Constantinople, in 381, opposed the Apollinarians, who denied our Lord's humanity.

III. The Third Council, at Ephesus, in 431, confuted the argument of the Nestorians, who affirmed that in Christ are two persons, one human and the other divine.

IV. The Fourth Council, at Chalcedon, in 451, maintained the truth against the Eutychians, who affirmed that in Christ there is but one nature, human and divine mingled together.

The decisions of the four councils are summed up by Hooker in four words: "truly, perfectly, indivisibly, distinctly." The Councils are called "General," or œcumenical, not because the whole Church was represented in them, but because the whole Church has accepted their decisions.

101. THE BONES OF ST. MARK.

St. Mark, the Evangelist, was not one of the Twelve Apostles. According to tradition, he was converted by St. Peter and became his favorite disciple. Ecclesiastical tradition speaks of his having been sent by St. Peter to preach the Gospel in Egypt; after preaching there for twelve years, he founded the Church of Alexandria, one of the most celebrated of the ancient churches. The Coptic Church still claims him as its founder and first bishop. But by his preaching and his miracles he stirred up the anger of the heathen in Alexandria. During the feast of their god Serapis, they found him in the act of worship, and, seizing him, they dragged him through the streets by a rope, until he died, about 68 A. D. It is said that at the time of his death, a dreadful storm of hail and lightning fell upon his murderers and destroyed them. The Christians of Alexandria buried his mangled remains and protected his tomb with great reverence for many centuries. Two Venetian merchants, trading in Alexandria, are said to have carried off the body by stealth in 815 A. D. It seems that at about that time, the Caliph of Egypt was building at Alexandria a new palace and decorating it with the spoils of the Christian churches. It was feared that the body of St. Mark would share in the general desecration, so these Christian merchants, Buono and Rustico by name, bribed the chief priest of the temple to give up the sacred remains for transportation to Venice, where they could rest in eternal security. They had to take every precaution against detection from both Christians and Moslems. To deceive the Christians, the body of St. Claudia was placed in the tomb hitherto occupied by that of St. Mark; and to avoid all chance of inquiry from the Moslems,

ST. MARK'S

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the merchants placed their prize in a large basket stuffed with herbs and pork. As it was borne to the place of embarkation, the porters cried aloud, "Khanzir!" ("Pork!") which was amply sufficient to keep each and every Mussulman at a safe distance. When on board ship, the treasure was wrapped in a sail and hoisted to the yard arm. The people of Venice welcomed the relics of the blessed Evangelist with great exultation. They abandoned themselves to prayers, processions, banquets, and public holidays. Crowds of pilgrims flocked from far and near to pay their homage. The stately Church of St. Mark was built as his great mausoleum; the first church, however, was destroyed by fire in 976. Its rebuilding, as what is now the Cathedral of St. Mark, was immediately commenced and it was consecrated in 1085.

Over the porch doorways are four mosaics, representing respectively the translation of the relics of St. Mark from Alexandria; the landing of the relics; the grand religious ceremonies which took place on their arrival; and the enshrining of the relics. After the transportation of the body of St. Mark to Venice, St. Mark was adopted as the patron saint of the city, supplanting the former patron, St. Theodore. The winged "Lion of St. Mark" was evidently borrowed from Daniel's vision, "the first of which was like a lion, and had an eagle's wings" (Daniel VII., 4). It was blazoned on the standards and impressed upon the coinage of the Republic. "Viva San Marco!" was the rallying cry of its citizens and the battle shout of its warriors.

The remains of St. Mark, doubtless, perished in the conflagration of 976, but the revenues of the church depended too much on the homage paid to these relics to permit the confession of its loss, so there was recourse to what Ruskin calls "one of the most successful impos-

tures ever attempted by the Romish Church"—which was the announcement of the miraculous recovery of the body of St. Mark, in 1085, after it had been lost for nearly two centuries. This created a festive anniversary, which was celebrated for a time with great religious pomp. The account of the re-discovery is thus related by the historian Corner: "After the repairs undertaken by the Doge Orseolo, the place in which the body of the Holy Evangelist rested had been altogether forgotten; so that the Doge, Vitale Faliero, was entirely ignorant of the place of the venerable deposit.

"This was no light affliction, not only to the pious Doge, but to all the citizens and people; so that, at last, moved by confidence in the Divine mercy, they determined to implore, with prayer and fasting, the manifestation of so great a treasure, which did not now depend upon any human effort. A general fast being proclaimed and a solemn procession appointed for the 25th day of June, while the people assembled in church interceded with God in fervent prayers for the desired boon, they beheld, with as much amazement as joy, a slight shaking in the marbles of a pillar (near the place where the Altar of the Cross is now) which, presently falling to the earth, exposed to the view of the rejoicing people the chest of bronze in which the body of the Evangelist was laid."

102. "THE MOTHER OF THE BEAUTIFUL CHILD."

On the streets of Florence, Italy, Mrs. Elizabeth Barrett Browning was pointed out to strangers as "the mother of the beautiful child." She was more proud of this than of her literary fame. Writing to a friend and speaking of it, she adds: "Is it not worth twenty Auro-

ras!" As an author Mrs. Browning is too well known to need comment here. As a poet, she is one of four, who, in the latter part of this nineteenth century, are worthy to rank with that illustrious band who adorn the early years of it: Alfred Tennyson, Robert Browning, Mrs. Browning, Thomas Hood. "Aurora Leigh," her masterpiece, is essentially an autobiography. She was born in London (1809) and died in Florence (1861). The bursting of a blood vessel in her lungs, in early life, rendered her an invalid for many years; and her recovery was greatly retarded by the dark sorrow of her brother's tragic death. She had been ordered, by her physician, to the sea-side, and her brother had secured a house for her at Torquay. Under the influence of the mild Devonshire climate she was rapidly recovering, when, one bright morning, her brother and two of his companions went out sailing in a small boat. The boat capsized and the sea refused to give her back her dead. For a year she lay in that "cottage by the sea," too ill to be removed, and yet compelled to listen to the sad sea waves, as they chanted to her his funeral dirge. Then she was taken back to London in an invalid carriage, traveling at the rate of twenty miles per day. Gradually her strength returned, and the brightness of her life was restored by her marriage, in 1846, with Robert Browning, her equal in mind and heart. Her married life was spent in Italy, first at Pisa, then at Florence. Her love for Italy became a passion stronger than patriotism itself, and inspired the Italians with an enthusiastic admiration for her; and her son, the crowning joy of her life, became almost the idol of the people. The mother's fame was well-nigh lost in the pride and admiration with which the Florentines regarded the son, and when at one time his life was endangered by a serious illness, nothing could exceed

the anxiety of the people. He had just reached the prime of boyhood, when his mother, blessed in her assured fame, and happy in an emancipated Italy, was called to her eternal home. She was buried in her beloved Florence, and her death was bewailed scarcely less in Tuscany than in England.

Over the door of her Florentine home we read:—

"Qui scrisse e morì Elizabeth Barrett Browning,
che in cuore di donna conciliara scienza di dotto
e spirito di poeta, e fece del sun Verso aureo anello fra Italia e Ing.
Pone questa memoria Firenze grata."

Here wrote and died Elizabeth Barrett Browning,
who in a woman's heart combined the science
of a sage and the genius of a poet, and by her verse, as with
a ring of gold, wedded
Italy and England.
Grateful Florence sets up this memorial.

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103. "CHRIST'S ENTRY INTO JERUSALEM."

OIL PAINTING. HEIGHT, 30 FEET; WIDTH, 30 FEET.
YEAR 1876 (NISAN, A. U. C. 783).

MATTHEW XXI., 1 TO 11, 14 TO 17; MARK XI., 7 TO 11; LUKE XIX., 39 TO 44; JOHN XII., 12 TO 19.

The subject of this picture is one of the very few events in the history of our Lord of which the exact dates have been accurately determined. According to Jewish law under the Herodian dynasty, there were only two occasions in the year when palms were cut and borne by the people as part of a solemn festival. These occasions were the first day of the religious year (being the first day of the month Nisan), and the Feast of Tabernacles. Subsequent events prove that the first of these festivals

CHRIST'S ENTRY INTO JERUSALEM

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was the one in question. In the year of the Crucifixion, it fell on the sixth day of the week (that day corresponding in our calendar to the twenty-second day of March), a fortnight before the Crucifixion. The painting is of vast size,—two hundred personages are represented; an enthusiastic crowd of both sexes, and of all ages, races, and classes. The curious diversity of costume gives scope to a variety of hues, so that the picture is said to flash with color. The central figure is the Redeemer, draped in blue, riding upon an ass's colt. He has just passed under one of those gateways which, according to Josephus, were built by Herod the Great, in the Corinthian style of architecture. Two boys are leading the colt; the group immediately following consists of the Apostles, the Virgin, and the seventy disciples. At the left of the picture may be recognized St. Peter, St. James and St. John. At the right the beautiful face of the Virgin, watching only her son, is recognized behind St. Peter, and in a somewhat more elevated position. The city stretches out in the background, full of thronging crowds who fill the streets, cover the roofs, and hang on every coigne of vantage and available projecting point. In the blue sky are fleecy clouds which suggest to the imagination the vision of a double glory of angels. A group of Roman ladies occupy a sort of tribune on the right, which is guarded by armed soldiers. On the left are Jewish women, distinguishable by their veils. To the left of these are members of the Sanhedrim, conversing eagerly about the honorary procession. Women and children are strewing the path of the Redeemer with palm branches. The figure on the left which appears to be that of a blind man just restored to sight, is startling in its life-like reality. Some spectators evidently struggle between doubt and faith, while apart

is a moody and envious band of Pharisees. Especial attention has been given to the forms of the children,—but there is hardly a figure in the picture which will not bear the closest examination and repay it well.

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104. "AMERICAN INDEPENDENCE ACHIEVED BY A LIE."

It was gravely asserted some years since, from a New England pulpit, that American Independence was achieved by a lie. In the hot discussion that followed such an attempt to stigmatize our independence, the question resolved itself into one for the moralist to decide, as to how far it is right to deceive an enemy in time of war. That stratagem was used and succeeded, is certain, and the history of the world is full of such instances both in love and war. The facts upon which the charge was based are as follows: General Clinton, the Commander-in-chief of the British forces, was in New York with a portion of the British army, while Lord Cornwallis, with another portion, was in Virginia.

Washington (assisted by General Knox and Count Rochambeau) determined to attack Cornwallis. In order to prevent Clinton from sending assistance to that General in the South, it was publicly asserted that Clinton was to be attacked in New York. Letters to this effect were written to various American officers, some of which designedly fell into Clinton's hands. Ovens were built near New York to bake bread for the besieging force; other feints were also made. The stratagem succeeded; Clinton sent no assistance to Cornwallis, until it was too late, having retained his army for the defence of New York. The surrender of Cornwallis practically ended the Revolution, although the treaty of peace was not signed

until nearly two years later, at Versailles, in France, November 3d, 1783.

According to some historians, Gen. Washington intended to attack Clinton when the orders were sent out, but afterward changed his tactics and advanced upon Cornwallis. It has been remarked as curious, or at least a little singular, that the first battle of the Revolution should have taken place in Massachusetts (at Lexington, April 19th, 1775), and the last in Virginia (at Yorktown, October 19th, 1781), the two States most distinguished for their opposition to the government of England. It is not possible to state with accuracy the cost of the revolutionary war, but it has been estimated at about one hundred and thirty-five millions of dollars, to America.

The cost to England has been estimated at nearly five hundred millions of dollars, besides the loss of her colonies and about fifty thousand soldiers.

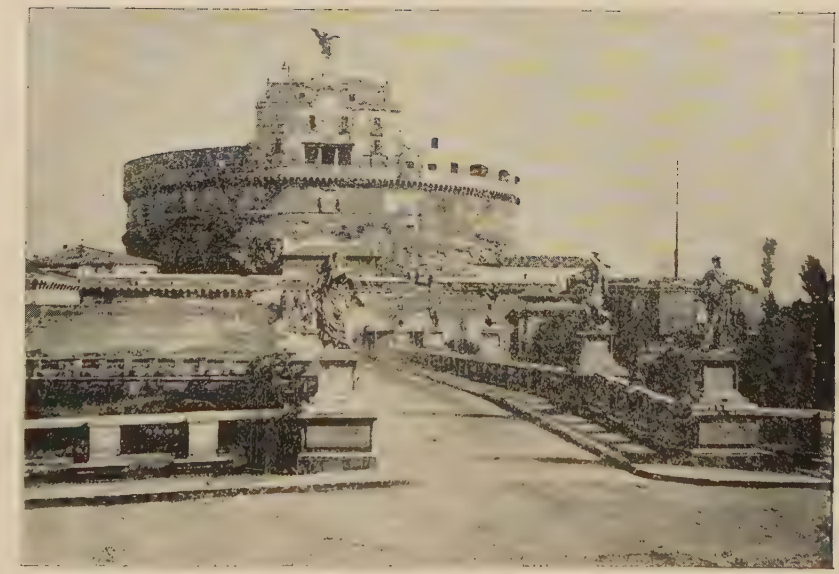
105. "THE GATE OF PENANCE."

The arched gateway in the mouldering wall of the castle of Canossa, Italy, is still pointed out to tourists as "the gate of penance." It was there that Henry IV., Emperor of Germany, sat for three days and three nights, shivering and wailing under penance imposed by Pope Gregory VII.

The great monk Hildebrand, who had during four pontificates moulded the policy of the Church of Rome, came to the papal throne himself, in 1073, with the title Gregory VII. He was one of the greatest geniuses of his age, and the new order of things which he established throughout Christendom has been felt for more than eight hundred years.

In the early centuries, the Bishop of Rome neither possessed nor claimed any special preëminence over other bishops in the Christian world. But from the sixth to the eleventh centuries his power increased, until the Pope of Rome was the nominal head of Christendom. Up to this time, however, his office was subordinate, in secular matters, to the kings and the emperors of Europe. It was Gregory VII. who conceived the idea of raising the papal power above all earthly potentates.

His scheme was to establish a colossal religious empire, to which the kingdoms of the earth should do obeisance. His first act was to ordain the celibacy of the clergy (*q. v.*); every priest should belong wholly to the Church, and should know no other title of earthly kinship or affection. In 1074 the law of celibacy was proclaimed as a fundamental principle of the Roman Church. His next act was a proclamation to the effect that henceforth bishops should receive their insignia of office (the ring and the crosier) only from the hands of the Pope, princes having heretofore made the presentation. This brought Gregory into direct conflict with Henry IV. of Germany. In the contests which followed, called "the war of investiture," the Emperor deposed the Pope, and the Pope in retaliation excommunicated the Emperor, absolving his subjects from their allegiance to him. The Emperor at first made light of his sentence, but when he found that his vassals and princes were deserting him, and that he would be forced to abdicate unless the Pope's ban were removed, he submitted. Accompanied by his faithful consort and his eldest son, he hastened, under the grievous difficulties of mid-winter, to Italy. The Pope had sought refuge with the Empress Matilda in her castle at Canossa, in the Apennines.



TOMB OF HADRIAN

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Thither the Emperor resorted, and for three days and nights, in January of 1077, he was compelled to stand at the castle gate, exposed to the inclemency of the weather, barefooted and clothed only in the haircloth of a penitent, until the pontiff consented to remove the ban of excommunication.

106. A CHRISTIAN HYMN BY A PAGAN AUTHOR. THE OLDEST CHRISTIAN HYMN.

The hymn beginning "Vital spark of heavenly flame," was composed by the Roman Emperor Hadrian, or Adrian (76 to 138 A. D.). It was afterward paraphrased by Alexander Pope (1688–1744). Adrian was not only a pagan, but a persecutor of the Christians; yet he was a wise and able ruler, and did much to improve the condition of the people and to elevate the character of the Roman army. Among the great buildings erected by him was a magnificent villa near Tibur, now Tivoli, also his own mausoleum, now the Castle of St. Angelo, in Rome. A true hymn, according to Augustine, must be praise to God in the form of song. The word hymn occurs four times in the New Testament: St. Matt. xxvi., 30; St. Mark xiv., 26; Eph. v., 19; Col. iii., 16.

Pliny, in his famous letter to Trajan, 106 or 107 A.D., speaks of hymns being sung to Christ. St. Jerome, three centuries later, says that hymns were sung everywhere, by the plowman in the field and by the workman at the bench. Tertullian (200 A. D.), says: "As every one is able he is invited to sing in public to God out of the Scriptures, or from his own composition," and it was not until the Council of Laodicea, 730 A. D., that the

use of these private productions in public worship was forbidden. The "Gloria in Excelsis" and the "Te Deum" are the most illustrious of the many early hymns produced in every language wherein Christian worship was conducted. There is an ancient tradition concerning the origin of the *Te Deum.* According to this account, that sublimest of hymns was vouchsafed to St. Ambrose and St. Augustine, who were inspired to chant it antiphonally, at the very hour when the former, having brought the latter to embrace the true faith, was administering baptism to him in the church at Milan.

At the Reformation a great impulse was given to hymnody, chiefly in Germany, where, under Luther's leadership, many valuable hymns were produced.

But the making and using of hymns on a large scale began with Dr. Isaac Watts, whose "Horæ Lyricæ" appeared 1705–9; his hymns in 1707, and his psalms in 1719. He is still the largest contributor to every Calvinistic hymn book. The next important era in hymnody opened with Charles Wesley (1708–88), a most fluent and gifted writer of sacred lyrics; he is preëminently "the poet of Methodism." Toplady (1759–76) wrote the hymn "Rock of Ages." The tender and faithful friendship between Newton and Cowper produced the famous "Olney Hymns" (1779). There were many followers of Watts and of Wesley in the eighteenth century, and by them were furnished the materials which supplied the hymnals of that time. The nineteenth century is rich in sacred lyric poetry. The Hymnal now used in the Episcopal Church contains 542 hymns. It appeared in 1871, and was revised in 1874. Probably, properly speaking, the oldest Christian hymn is the one sung by the heavenly host, "Glory to GOD in the Highest" (Luke II., 14), and of which Jeremy Taylor says:

"As soon as the blessed Choristers had sung their Christmas carol and taught the Church a hymn to be put into her offices forever on the anniversary of this festivity, the Angels returned into heaven."

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107. "THE IMMACULATE CONCEPTION."

MURILLO, 1618–1682. THE LOUVRE, PARIS.

This mysterious theme was one of the most popular subjects for the painters of the Spanish and Italian schools during the seventeenth century. Murillo was par excellence the painter of the "Conception," having executed more than twenty representations of it. This picture in the Louvre is a replica of the colossal picture called "The Great Conception of Seville," and was painted for the Church of the Venerables in that city in 1678. The French government bought it at the sale of Marshal Soult's collection in 1852, for the enormous sum of $120,000, while Murillo received only $500 or less for his own work. He is said to have taken his daughter Francisca as the model. In a flood of divine light, the Virgin, enveloped in a simple blue mantle over a flowing white robe, is borne aloft upon clouds, attended by more than twenty cherubs, while her longing eyes seem to outrun her body in the heavenward ascent. The idea for the picture of the "Conception" is taken from Rev. XII., 1.—"And there appeared a great wonder in heaven, a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars."

The earliest authority for the proper treatment of this subject in art was the Spaniard Pacheco, who laid down rules for it in his "Arte de la Pintura," published in 1649.

His rules have been generally, though not always, exactly followed. "The Virgin is to be portrayed in the bloom of youth, with grave, sweet eyes, her hair golden, her features all the beauty that painting can express, her hands folded on her bosom or clasped in prayer. The sun is to be expressed by a flood of light around her. The moon under her feet is to have the horns pointing downward, and the twelve stars are to form a crown over her head. The robe must be of spotless white, the mantle or scarf of blue. Round her are to hover cherubim." The head of the bruised and vanquished dragon may also be under her feet. All these accessories are not required. The dogma that the Blessed Virgin came into the world as unspotted by the taint of original sin as her divine son, arose in the fifth century. Yet this idea was not promulgated as a doctrine until the seventeenth century. From the time that the heresy of Nestorius was condemned and the dignity of the Virgin as the mother of Divinity became a point of doctrine, it was contended that she came into the world absolutely pure and immaculate. From the seventh to the eleventh century, the idea gained ground, from 1500 to 1600 the controversy was at its height, being mainly between the Dominican and the Franciscan orders of monks. In 1617, Pope Paul V. issued a bull forbidding the teaching or preaching of anything contrary to this doctrine. "Seville flew into a frenzy of joy." The Archbishop performed a solemn service in the cathedral. Cannon were fired, and bull fights, tournaments and banquets celebrated the triumph of its partisans.

In spite of Pacheco's direction that the horns of the moon be painted "pointing downward," Murillo in this work has painted them turned upward. Indeed this is his favorite style. The crescent moon beneath the feet

of the apocalyptic woman must always have been welcome to Spanish eyes. For seven centuries Spaniards were in an internecine conflict with the Saracen Crescent. Never could they tire of seeing the Madonna trampling on that banner.

108. THE HORSESHOE AS A CHARM.

It was the custom long ago to place in every church and home an image of its patron saint. Around the head of this image was carved the halo or glory, as we see painted in old pictures. Sometimes it was made of a piece of polished metal. The halo often remained after the figure of the saint had disappeared, and was fastened at the door as a substitute for the image itself. Soon these pieces of semi-circular metal became articles of sale in the shops, presently taking the shape of a horseshoe; they finally became the symbol of that protection which the saint was thought to give, and thus originated the charm imputed to the horseshoe. This myth is poetical. The Germans, however, account for the horseshoe's being deemed an amulet in a manner more prosaic. In their view, the shoe which reminds of the horse, that is of the noblest of domesticated animals, was first hung up indoors and out that men might always have in sight, and thus in mind, a symbol of the creature who has been man's most efficient helper in advancing his civilization.

In rural New England, worn-out horseshoes picked up on the highway are sometimes turned to account. A village blacksmith will charge but a shilling or two for mounting one so that it makes a very serviceable door-knocker. Its doing duty in this way will not lessen at all its potency as a charm. Thus Yankees contrive to make it pay a double debt.

109. "THE BATTLE(S) OF THE SPURS."

The name, "Battle of the Spurs," has been given to two different battles. First, the Battle of Courtrai (1302). When Flanders revolted against France, the French were massacred on every side, and Philip IV., the Fair, ordered his army into Flanders. They met the Flemings under the walls of Courtrai. On the French side there were 50,000 knights, well disciplined; of the Flemings, 20,000 were weavers and traders. Without waiting to reconnoitre the ground, the French charged at full gallop and fell headlong into a ditch in front of the Flemish line. The sturdy weavers made good use of their advantage, and the flower of French chivalry perished. Four thousand, some say seven thousand, gilt spurs were collected and hung up in the cathedral at Courtrai; hence the contest came to be known as the "Battle of the Spurs." The other battle so-called was between the English and French at Guineagate, near Calais (1513), in which the English were victorious. This was called the "Battle of the Spurs," not because of the number of spurs taken from the dead, but on account of the good use made of them by the French cavalry, who plied them vigorously in their ignominious flight.

110. "CHILDE HAROLD'S PILGRIMAGE."

This greatest of Byron's works contains four hundred and ninety-five stanzas, divided into four Cantos. In Canto I. the "childe" visits Portugal and Spain (1809); in Canto II. Turkey in Europe (1810); in Canto III. Belgium and Switzerland (1816); and in Canto IV. Venice, Rome and Florence (1817). The stanzas are

Spenserian (eight lines each of ten syllables and one of twelve). "Childe" is a title similar to "lord," and Childe Harold, the hero, has always been considered to be Lord Byron himself, though from the first Byron maintained that the character was fictitious. In his preface he says: "It has been suggested to me by friends, on whose opinions I set high value, that in this fictitious character, 'Childe Harold,' I may incur the suspicion of having intended some real personage: this I beg leave once for all to disclaim. Harold is the child of imagination. In some very trivial particulars, and those merely local, there might be grounds for such a notion; but in the main points, I should hope, none whatever." This denial seems, in the view of the public, to have carried very little weight, especially as the preface opens: "The following poem was written, for the most part, amidst the scenes which it attempts to describe." Of his hero he says: "He never was intended as an example, further than to show that early perversion of mind and morals leads to satiety of past pleasures and disappointment in new ones, and that even the beauties of nature, and the stimulus of travel (except ambition, the most powerful of all excitements), are lost on a soul so constituted, or rather misdirected."

This seems to stamp Byron as the hero. Canto IV. is perhaps the most interesting, as it is the longest and fullest and the last. Byron was but twenty-two years of age when he began his "Pilgrimage;" it was completed seven years later. The first portion was published in England in 1812. It was at once a success; the author, in writing of it to a friend, says: "I awoke one morning to find myself famous," and had he never written anything else, his fame would have endured in this work alone.

III. "THE MARRIAGE OF ST. CATHARINE."

CORREGGIO, 1494–1534. THE LOUVRE.

This picture is sometimes mistaken for a Madonna, but it relates to an entirely different subject.

St. Catharine of Alexandria was a near descendant of Constantine through her father, and of the King of Egypt through her mother,—but from her earliest years she showed contempt for earthly pomp and royal splendor, and devoted her time to the study of philosophy.

When she was of a suitable age and had come into her inheritance, her courtiers desired her to marry, that she might have an assistant in the government, and that they might have some one to lead them in battle. One night, after feeling very much perplexed, she dreamed that the Virgin Mother presented her to her divine Son, who smiled upon her, put out His hand, and plighted His troth to her by putting a ring upon her finger.

When she awoke, remembering her dream, she renounced all earthly sovereignty, declaring herself to be the betrothed of Christ.

She suffered martyrdom for the Christian faith, being broken on a wheel by the order of the Emperor Maximin. Hence, a wheel became her pictorial attribute.

The "Marriage of St. Catharine" is one of the most celebrated of Correggio's paintings. The youthful saint is betrothed to the divine Infant in the presence of his mother and St. Sebastian. The Virgin holds the child Jesus on her lap, and carefully superintends the ceremony, by supporting the hand of St. Catharine, who receives with a reverent yet blissful expression the proffered ring. St. Sebastian, distinguished by the arrows in his hand, looks on with delight.

MARRIAGE OF ST. CATHARINE p. 208, ii.

In the landscape, in the distant background, the martyrdom of two saints is represented.

The effect of the whole composition is heightened by the most wonderful harmony of color.

This picture, now in the Louvre, originally belonged to Cardinal Barberini, and afterward to Cardinal Mazarin; from him it was purchased by Louis XIV., and added to the Louvre collection.

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112. "CABAL."

During the tenth year of his reign, Charles II. of England was surrounded by a ministry unprincipled in character and pernicious in counsel.

Their names were Clifford, Ashley, Buckingham, Arlington and Lauderdale. The initials form the word cabal, a term which, from the character of those men, has since been employed in politics to designate a secret and dangerous association. It was an odd coincidence that the initials of the English cabinet officers formed the word cabal. That word was, however, well known before any of those men were born. Etymologists trace it to the Hebrew gabbalah. As early as 1656 the word was already used in its modern sense. In that year Cromwell is recorded to have said of a certain man that "he had never been at any cabal." In 1646, also, according to Clarendon, Charles I. had "asked of a certain man whether he were engaged in any cabal concerning the army."

113. FIFTEEN DECISIVE BATTLES.

"The Fifteen Decisive Battles of the World, from Marathon to Waterloo," is the title of an interesting book by Sir E. S. Creasy, University College, London. These fifteen battles are chosen as the stepping-stones of the world's progress, for as Hallem says, "Those few battles, of which a contrary event would have essentially varied the drama of the world in all its subsequent scenes." From Marathon to Waterloo, or from 490 B. C. to 1815 A. D. is 2305 years. The fifteen battles are as follows:—

(1.) Marathon (B. C. 490).
(2.) Syracuse (B. C. 413).
(3.) Arbela (B. C. 331).
(4.) Metaurus (B. C. 207).
(5.) Arminius (A. D. 9).
(6.) Chalons (A. D. 451).
(7.) Tours (A. D. 732).
(8.) Hastings (A. D. 1066).
(9.) Orleans (A. D. 1429).
(10.) Armada (A. D. 1588).
(11.) Blenheim (A. D. 1704).
(12.) Pultowa (A. D. 1709).
(13.) Saratoga (A. D. 1777).
(14.) Valmy (A. D. 1792).
(15.) Waterloo (A. D. 1815).

The Battle of Marathon is so called from the plain (twenty-two miles from Athens, on the coast of Attica) where it was fought.

The Persians, under Darius, had made extensive preparations to subjugate Greece. In order to test how many of the Hellenic or Greek states would resist

BATTLE OF MARATHON p. 210, ii.

the conquest, he sent heralds to each, demanding a tribute of earth and water. All the states complied except Sparta and Athens. In Sparta they threw the messenger of the "Great King" into a well; in Athens they cast the herald into a deep pit and bade him take his earth and water. In the Spring of 490 B.C. Darius made extensive preparations for the invasion of European Greece. Instructions were given to the various commanders to conquer all the Greek states that had not made submission, and to wreak vengeance on Athens by burning it to the ground and carrying the inhabitants into slavery Manacles were prepared and sent to the commanders for binding the slaves. The Athenians prepared for the crisis as best they could, and according to custom chose ten generals to command the army. Of these Miltiades, Themistocles and Aristides were men of great ability. It was agreed by all to place Miltiades in supreme command. He could muster only ten thousand men, while the Persians had one hundred and ten thousand. The Persian line of battle was arranged along the shore, the Greeks were drawn up across the middle of the plain. It was late in a September afternoon when Miltiades, "eager for the fray," gave the order for the onset. The Greeks advanced on a run, and the battle raged furiously. The sun was shining full in the faces of the Persians, who, after a sharp resistance, broke and fled. They were pursued to the beach, where they took refuge in their ships and sailed away. They left six thousand four hundred dead upon the field, while the Athenian loss was only one hundred and ninety-two, who were buried beneath a tumulus or mound, which still remains. Just after the battle a shield was seen raised aloft on a hill in the direction of Athens. This was a signal for the Persian fleet to sail thitherward

and take the city before the return of the army. Miltiades also saw the shield, and interpreting the signal aright, marched with his army in all haste to the defence of the city. Just as he arrived there the Persian fleet came in sight; but when they were about to disembark they saw the same heroes from whom they had fled at Marathon. They turned the prows of their ships, and the Ægean sea soon rolled between Athens and her peril.

But it is not for having saved Athens that this battle ranks first in the great battles of history. It turned the tide of the Asiatic invasion. "It broke forever the spell of Persian invincibility, which had previously paralyzed men's minds. It secured for mankind the intellectual treasures of Athens, the growth of free institutions, the liberal enlightenment of the Western world, and the gradual ascendency for many ages of the great principles of European civilization." Byron, after viewing Marathon, writes:—

> "The battle field where Persia's victim horde
> First bowed beneath the brunt of Hellas sword,
> As on the morn to distant glory dear,
> When Marathon became a magic word."

A mound seems the monument most likely to endure. Pillars of bronze or iron, like those in Paris and Munich,—piles of masonry, as in Rome, have an intrinsic value which rouses cupidity, and has led to the destruction of most ancient works. But the mound of Marathon is mere earth and nothing more. Hence its materials tempt no one to plunder or remove them. Thus it has outlasted many a structure far more elaborate and pretentious. As Byron sings—

> "Age shakes Athene's tower, but spares gray Marathon."

(*See Syracuse.*)

114. KING LEAR.

Lear (or Leir as it appears in the Holinshed's Chronicle) was a son of Bladud, King of Britain, and succeeded him on the throne. He built on the river Sore a city, called in the British tongue *Kaelier*, and in the Saxon *Leircestre* (or Leicester). He died about 800 years B. C., without a male heir, but left three daughters, Gonorilla, Regan, and Cordeilla, of whom he was dotingly fond, especially the youngest. When he grew old, he determined to divide the kingdom among his children and marry them off. So he asked his daughters which of them loved him most. Gonorilla answered that she "called heaven to witness, she loved him more than her own soul;" Regan, seeing that this flattered the old man, answered in like manner that she "could not otherwise express her thoughts, but that she loved him above all creatures." Cordeilla, to test him, answered, "My father, is there any daughter who can love her father more than duty requires? In my opinion, whatever pretends to it must disguise her real sentiments under a veil of flattery. I have always loved you as a father, nor do I yet depart from my purposed duty; and if you insist to have something more extorted from me, hear now the greatness of my affection, which I always bear you, and take this for a short answer to all your questions; look how much you have, so much is your value, and so much do I love you." The father, presuming that she was as mercenary as her reply made her appear, grew very angry and cut her off with nothing, while he gave to each of her sisters one-half of the island and the Dukes of Cornwall and Albania for husbands. Nevertheless, the fame of Cordeilla's beauty was so great that Aganippus, King of the Franks, sought her

hand in marriage in spite of her lack of dower. A long time after, Lear's two ducal sons-in-law fostered an insurrection against him, and deprived him of all his possessions and the insignia of his power. Then it was agreed that he should be given his maintenance and a small retinue of soldiers; but the greed of his daughters and of their husbands by degrees reduced his attendants to one, and Gonorilla reproached him even then for allowing his thoughts to dwell upon the pomp and vanities at his advanced age and in his poverty-stricken state. This almost broke the old man's heart; he betook himself at last, with some misgivings, to his despised daughter Cordeilla. She received him with open arms, and supplied him with royal apparel, a proper retinue and an abundance of money. Aganippus, her husband, then raised an army in Gaul, with which he swept Britain, and seated Lear once more on the throne. Lear died the third year after, and was buried by Cordeilla in a vault made for him under the Sore, in Leicester, on a site dedicated to the honor of the god Janus. It was here that all the workmen of the city, on the anniversary of that deity's special festival, began their yearly labors.

Shakespeare's Lear, written in his best years, published in 1608, is by many considered his sublimest work. This play compounded out of similar elements with others on the same theme stands preëminently first. His work has a few names, situations and incidents in common with others; but in everything else it is all his own. He discovered or created a new world and within its circle none walk but he.

115. THE HOLY GRAIL

According to legendary lore, the Sangreal or Holy Grail was the cup containing the wine which the Saviour blessed and passed to His disciples at the Last Supper, saying, "Drink ye all of it" (Matt. xxvi., 27). The legend relates that the cup was preserved by Joseph of Arimathea, and that when the Saviour was crucified Joseph collected in this cup the water and blood that flowed from the pierced side. The enraged Jews cast Joseph into prison and left him to die of hunger (A. D. 33); but as he lay in the dungeon he was nourished and invigorated (so the legend runs) by the contents of the sacred vessel. Titus (A. D. 70) released Joseph from prison, whereupon he started with the Sangreal for Britain, and before dying, he confided the sacred vessel to his nephew. It remained an object of adoration and pilgrimage for many years, in the keeping of the lineal descendants of Joseph. Upon those who had charge of it, it was incumbent to be chaste in thought, word, and deed,—one of the keepers disregarding the conditions, the Holy Grail disappeared. According to the Arthurian Romance, "Then the holy grail departed suddenly, and they wist not where." Thereupon the Knights stood up in their places one after another, and vowed to go in quest of the Sangreal, "and not return to the round table till they had obtained a full view of it." The quest of the Holy Grail was from that time the most fertile source of adventures among the Knights of the Round Table; when Merlin made the table, he left a place for the grail. Sir Galahad was at last successful in finding it, as we may read in the seventeenth book of the Romance of King Arthur.

Sir Galahad is the subject of one of the most beautiful

of Tennyson's compositions. "The Vision of Sir Launfal," by James Russell Lowell, is also an exquisite poem upon the subject. He enlarges the circle of competitors for the finding of the miraculous cup in such a manner as to include other persons than the heroes of the Round Table, and he brings the story down to a date subsequent to that of King Arthur's reign.

116. ORANGE BLOSSOMS AS BRIDAL WREATHS.

The origin of wearing bridal wreaths of orange blossoms is Saracenic, and was introduced into Europe at the time of the Crusades. Its very general adoption, however, is of more modern date, and is due to an increased taste for the language of flowers. The orange tree bears fruit and flowers at the same time, the language of its sweet flowers being purity.

117. TENNIS-COURT OATH.

The Tri-color of France.

The States General of France, a body something like our Congress, consisted of three orders; the clergy, the nobility, and the commons ("Tiers État").

The third order came into the councils of the kingdom under Philip XIV. (1303 A. D.), and were at first subject to great humiliations; while the clergy and nobles were seated, the *Tiers État*, or commons, were required to stand outside the bar, and to receive and answer the propositions of the king on their knees. But by degrees this order rose in importance, until at last they took the affairs of the kingdom into their own

hands and brought on the great crisis of 1789. After the American Revolution the French soldiers who had taken part in the war returned to France filled with admiration for the young republic which they had assisted in setting up. This feeling soon spread among the lower classes;—to settle some questions that had to be met, Louis XVI. called a meeting of the States General, May 5th, 1789, the first that had assembled since 1614. The nobility affected great magnificence on this occasion by reproducing the costumes of 1614.

The meeting was held at Versailles—and was important as being the last so called, and because that day was the last day of the unlimited monarchy and the first of the Revolution.

A stormy discussion arose as to the manner of voting, whether the three orders should vote separately or collectively. According to the ancient custom the clergy and nobles retired to their separate chambers; the *tiers état* refused to act until the other orders had returned.

After five weeks of useless debate, the commons decided to take the affairs of the nation into their own hands, calling themselves the National Assembly. Louis, on hearing this, closed the hall and suspended the meetings. The members then withdrew to a tennis-court near by, and solemnly bound themselves by an oath not to separate until they had given France a constitution.

This agreement is known in French history as the "Tennis-court Oath."

Three days after, all Paris was thrown into a ferment of excitement by hearing that armed troops were rapidly assembling at Versailles.

An immense crowd gathered, ready for anything, and flocked to the Palais Royal. There a young man, Desmoulins, more daring than the rest, mounted a stand,

flourishing a pistol, and shouted: "Citizens, if we would save our lives, we must fly to arms!" He plucked a twig from a tree and put it into his hat; the signal was quickly followed. The trees were soon stripped bare, and the lawless procession commenced its wild march through the streets. The French guards were called out to disperse the mob, but refused to fire. The citizens then formed themselves into a National Guard. They took the blue and red colors of Paris for a cockade of France, which has been its national badge since 1789.

It was La Fayette who proposed adding white (the Bourbon color), to symbolize the union of the king and the people; saying, as he did so, "Here is a cockade that will make a tour of the world."

Thus to La Fayette is due the famous Tri-color of France.

118. THE DELPHIN CLASSICS.

The Delphin Classics were a series of editions, with notes, of the Latin classic authors. These works were prepared by thirty-nine of the best scholars in France, being ordered by Louis XIV. for the education of his son, the Dauphin, in Latin *Delphinus*. The books were described as "In usum Delphini," or "For the use of the Dauphin;" hence the term *Delphin Classics*.

The Delphin Classics a century ago, and long afterward, were used in all American academies. They were the darlings of school boys, for the *ordo* in the margin of every page gave them the words fitly arranged for construing, while a *clavis* at the end of each volume showed the meaning of every vocable on every page and at every line. This system was so good that it was good

for nothing. It demanded no judgment, no thought, but reduced classical study to mechanical drudgery.

The name Dauphin was formerly a title of the Lords of Dauphiné. The last of these, dying childless, bequeathed his possessions to Charles, grandson of Philip VI. of France, on condition that the eldest son of the king of France should always bear the honorary title of the Dauphin. The heir apparent to the throne of France continued to be called the Dauphin until the title was abolished in 1830, after the memorable "Revolution of July," which placed Louis Philippe on the throne as "King of the French."

The Dauphin for whom the Delphin Classics were prepared never came to the throne; both he and his eldest son dying in 1711, the succession devolved (1715) upon the great-grandson of Louis XIV., who came to the throne of France as Louis XV. at the age of five years.

119. COLOR IN SHELLS.

Shells are the hard coverings of a species of mollusca, a division of the animal kingdom, whose name is derived from mollis, *soft*, meaning soft-bodied animals. Mollusca bear the general name of shell-fish, though they do not embrace all that is included in that title. The shell is formed by the animal himself, from carbonate of lime and gelatine; these substances are stored in glands in his body. The coloring matter exudes from the pores of the mantle or thick skin which encloses the mollusca; it penetrates the shell before it is hardened, and the colors arranged in order give the shell the peculiar markings which belong to different species. When an accident happens to a shell the animal is able to repair

it, using the process by which he first made it. He can also enlarge his abode, when needed, in the same manner, the additions often being plainly indicated by longitudinal sutures, or seams. This is the case in Buccinum Harpa, the harp shell. Another species, the music shell, has lines corresponding to the staff in music, upon which are spots resembling the notes.

Among bivalve shells, the Giant Clam (Chama Gigas) is a specimen of unusual magnitude. One of these shells, described by Linnæus, weighed four hundred and ninety-eight pounds, and he says that its inhabitant furnished one hundred and twenty men with a day's food. A specimen of this extraordinary species formed a very elegant baptismal font in the Church of St. Sulpice, in Paris; it was presented by the Venetians to Francis I. Pearls, the effect of disease in certain Mollusca, are among the most costly ornaments of the wealthy. The study of shells, called Conchology, was at one time a very fashionable pursuit, and during that period enormous prices were paid for some particular shell. A Carinaria shell which once sold for five hundred dollars is now worth twenty cents. In 1701 a wentle trap sold for two hundred dollars; it is now worth one dollar. The golden cypræa was formerly the badge of royalty in the Hawaiian Islands. Whoever picked up one of these insignia and did not carry it to the king, was held guilty of high treason. The prices of other shells have varied in like manner. The substitution of Zoölogy for Conchology, or the study of the animal producing and living in the shell instead of the mere shell-fancying of former days, together with the frequency of remote voyages, has made shells more common and has wrought the great change in the value of these articles. Many shells are intrinsically beautiful and will always be

objects of interest and value to those curious in the pursuit of knowledge, and it is to be deeply regretted that Conchology is no longer made a separate and special study.

One of the most beautiful substances in nature is the shell-opal, formed by the ammonite. The forms and colors of shells answer some particular purpose, or obey some particular law, and are therefore worthy of our special attention.

The tints of many shells are not visible until brought to light by the processes of the shell fanciers, and the "pearly hall of the nautilus" is not seen until the life that gave it birth has passed away. "Out with your shells," meaning "out with your money," is an allusion to the Cypræa moneta (money cowry) used in Southern Asia, and on the coast of Guinea in Africa, for money. In the Philippine Islands, other shells are used for coins. Ostracism was introduced into Athens by Clisthenes. The system was, in brief, banishment, by popular vote, of any citizen who might be considered dangerous to the state. The method was that any citizen, without making a definite charge, might vote for the banishment of another by simply writing the name of the person to be banished on an ostracon, or oyster shell, and dropping it into an urn. If, when the shells were counted, it was found that six thousand votes had been cast against any one person, that person was banished from the state for ten years. He was allowed no trial and no opportunity for defence. The story of the Ostracism of Aristides, the Just, is too familiar to bear repetition here.

120. "THE GOLDEN NUMBER."

In the year 432 B. C., Meton of Athens discovered that at the completion of nineteen years, the new moon falls on the same day of the months as at the beginning of those nineteen years, thus forming a Lunar Cycle, also called the Metonic Cycle, from its discoverer. This was a very important discovery to the ancients, as their religious ceremonies and festivals were largely governed by the new moon. In consequence of this custom, each year in the lunar or Metonic cycle was ordered by the Greeks to be inscribed, in letters of gold, on pillars of marble; hence any number between one and nineteen was a golden number, and indicated the year of the cycle. By a very simple arithmetical calculation, based on the principle that in the year 1 B. C. the new moon fell on the first of January, and will fall on that day every nineteen years, it is very easy to find the Golden Number. Add one to the present year of our Lord; divide by nineteen; the quotient will be the number of the cycles since 1 B. C., and the remainder will be the golden number; if there be no remainder, then nineteen is the "Golden Number," and the next year will begin a new cycle. For example, wanted to know the golden number of the year 1886; add 1 which will make 1887; divide by nineteen; the quotient is 99, and the remainder 6 which is the golden number for the year 1886, that being the sixth year of the ninety-ninth cycle. The Golden Numbers are still used in the Book of Common Prayer to determine the Festival of Easter. The Council of Nice (325 A. D.) ordained that Easter should be celebrated on the first Sunday after the full moon that occurs on or next after the day of the Vernal equinox (March 21st).

To find the Dominical or Sunday letter we have only

to remember that the days of the week are represented by the first seven letters of the alphabet. Place the letter *A* so as to correspond to the 1st of January; the Dominical letter for that year will then be the letter corresponding to the Sunday following.

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121. THE KING WHO SENT HIS SONS TO PRISON IN ORDER TO RELEASE HIMSELF.

Francis I. of France, Henry VIII. of England, and Charles V. of Spain, are known in history as "the three boy kings," they having all assumed their crowns before reaching their majority. They were in their time the three mightiest sovereigns of Europe; contemporary with them was Solyman the Magnificent, Sultan of Turkey; Gustavus Vasa, of Sweden, and Pope Leo X. Their age, the early part of the sixteenth century, is known as the beginning of the Renaissance (*q. v.*), and the Reformation. On the death of the German Emperor Maximilian, Francis and Charles became bitter rivals for the Imperial throne; Charles was the successful candidate, and an enmity ensued which was life-long, and which led to desolating wars. The battle of Pavia (1525) was in all respects disastrous to the French cause, ten thousand of their best soldiers being slain, and their King, Francis I., being taken prisoner. Charles V. feigned to regret the capture of the King. At the same time overestimating the advantage which the capture of so great a personage gave him, he believed that the result of the battle of Pavia laid the kingdom of France at his feet. He therefore refused to listen to his Council, who advised him to act with magnanimity and to signalize his victory by restoring the royal prisoner to his

crown and kingdom. Charles refused to do so unless the whole of Burgundy was surrendered to him, Provence and Dauphiny given to him in independent sovereignty, and Bourbon made Constable of France. Of course Francis rejected these conditions with scorn; he was accordingly confined as a prisoner in the castle of Cremona. After a season he was conveyed to Spain, where he was reimmured and treated with much severity. Charles turned a deaf ear to all the overtures made by France and England for his release, until the captive King fell sick, when Charles at once relaxed his rigor. He allowed the Princess Margaret (*q. v.*), sister of Francis, to visit him in prison, and finally paid a visit himself to his emaciated captive. After a confinement of more than a year, Francis once more opened negotiations for his release. Charles, however, would listen to no other terms than those already tendered; and to these the heart-sick King finally assented. A treaty was signed at Madrid, in March, 1526, by which the French monarch surrendered Burgundy, Milan, and Naples; agreed to marry Eleanor, sister of Charles V., and to restore Constable Bourbon. As a pledge for the fulfillment of these hard conditions, the two sons of Francis were to be sent to the Spanish capital as prisoners until all was fulfilled. Francis was then conducted to the Bidassoa, a small stream dividing France from Spain. He met his sons in the middle of the stream, hastily embraced them, bade them adieu, and was rowed to the other side. A horse awaited him there, which he quickly mounted, and exclaiming, "I am once more a King!" rode off at full speed. At Bayonne he was joined by his mother and sister, and the company moved on to Paris. The Emperor now demanded his ransom; Francis accepted Eleanor in marriage, but refused to fulfil the other con-

ditions, on the ground that the promises were exacted of him while in prison. Even the knowledge that his sons were subjected to the harshest treatment and almost starved in the prison of Madrid, failed to move him. Finding that the treaty was fated to be a dead letter, Charles renewed the war on France (1526), which was ended in 1529 by the treaty of Cambray—the "Ladies' Peace." (See Vol. I.) By the conditions of this treaty, the princes were to be released on the payment of twelve thousand crowns ($14,400), and Francis was to retain his kingdom. But the finances of France were at such a low ebb that several months elapsed before the ransom for the princes could be raised. When at last the sum was secured it was packed in forty-eight chests and conveyed to Bidassoa, where it was handed over to the Spanish authorities in exchange for the captive princes. The long-broken household of the King was thus reunited, and the country being at peace for a time, Francis gave himself up to the cultivation of literature and the arts, in which he excelled any other ruler of that period.

122. GOOD NEWS FROM GHENT TO AIX.

The question as to what was the "good news sent from Ghent to Aix," according to Robert Browning's poem, has caused very active discussion, in years past, among persons of literary taste. The arguments used were often ingenious examples in the way of criticism. One English writer, for instance, directed attention to the fact that the title of the poem was accompanied by an indefinite date, "16—," not tending to confirm the theory of an historical foundation for the story. A true narrative, he argued, would have ensured a definite date,

and thereby added a real human interest to the spirited lines of the poem. Moreover, the "good horse Roland" is described as carrying his rider, on a headlong gallop, a distance of 120 miles, beginning the journey about midnight, and reaching its end shortly after sunrise in the morning; this is solemnly set down as a physical impossibility, and therefore a seal of untruth is stamped upon the whole story. Another critic, discarding the internal evidences and the physiological arguments, is struck by a military incongruity. "Aix," he reasons, "was evidently in a state of siege at the time when the event described occurred, and in sore straits. If this were so, how comes it that a horseman was allowed to gallop into town without hindrance?" After these and other labored essays had exhausted their force on the public mind, it occurred to some one to write to Mr. Browning on the subject. This inquiry drew from him a letter, printed in an English newspaper, the *Oracle*, under date of January 23d, 1882 It reads as follows: "There is no sort of historical foundation for the poem about 'Good News from Ghent to Aix;' I wrote it under the bulwark of a vessel off the African coast, after I had been at sea long enough to appreciate even the fancy of a gallop on the back of a certain good horse York, then in my stable at home. It was written in pencil on the fly leaf of Bartolio's 'Simbolid,' I remember." The events giving the poem the semblance of truth are these: the severity of the government of Charles V. in the Netherlands, with respect to religious matters, had estranged the affections of his subjects there; and the bigoted policy of Philip II. and the Duke of Alva brought the Netherlands finally to open rebellion. After several battles had been fought, the Netherland leader, William of Orange, assembled the North German states

and at last succeeded in forming a Union called the "Northern Alliance." It was made at Ghent in 1578; and by means of it the North German States gained their religious freedom. But by that time almost all the provisions in Holland had become exhausted. In Aix particularly the famine was terrible, and according to Browning the last glass of Rhenish wine was poured down the throat of the "good steed Roland,"

"Which (the burgesses voted by common consent)
Was no more than his due who brought good news from Ghent."

123. THE PALACE OF PALENQUE.

In Mexico and Central America, and more especially in Yucatan, there are between sixty and seventy dead cities whose ruins are of the deepest interest to archæologists. Messrs. Stephens and Catherwood have visited and described over fifty of them, and if native reports are to be trusted, there are as many more in the centre of the land not yet explored. Palenque is one of the most interesting and important of these ruined cities. It was discovered in 1750, and as no town corresponding to it in situation is mentioned in connection with the conquest of Cortez, it is supposed to have been by that time, and perhaps long before, in a ruined condition. The solid stone buildings which remain attest the fact of its having been at one time a place of considerable importance. The fact that its discovery escaped the conquerors of the country, is no doubt owing to its being surrounded by a dense tropical forest. Of all these architectural remains of ages long past, the most important are the Teocallis or Pyramid-temples. It is necessary, in studying these monuments, to bear a distinction in mind, lest two classes

of monuments, entirely dissimilar, should become confused by the use of the word pyramid. The Egyptian pyramid always rises to an apex, has no exterior steps, and always contains a sepulchral chamber. It therefore is a tomb. It is simply a great mausoleum. The pyramid of Mexico and of Central America, on the contrary, is more nearly related to the Assyrian truncated pyramids. It is always terraced, the steps leading up to a platform crowned with a cell or temple, hence it is called a teocalli, or pyramid-temple. The American Pyramid was evidently only a means of raising the temple to such a height that all the people might see the ceremonies performed on the platform. Some are built in successive pyramids rising one above another from broad platforms, as many as five and seven stories high. The teocalli of Palenque is but one story high. A magnificent unbroken flight of steps, on the four sides, leads up to the summit. The pyramid is about 280 feet square at the base, and 60 feet in height; the temple on the top is 76 feet wide in front and 25 feet deep. It is ornamented in stucco and bas-relief. There are also panels or hieroglyphic tablets, whose inscriptions have defied as yet all attempts at solution. The roof is formed by approaching courses of stone slabs meeting at the summit. The splendor of the pyramid-temple consists in the size of the pyramid. In the palace, on the contrary, the pyramid is entirely subordinate to the building it supports, forming a pedestal of sufficient proportions to produce the proper architectural effects. The Palace at Palenque has evidently been a very large and imposing building, the ruin measuring 228 feet x 180 feet, and 25 feet in height. It is built of cut stone cemented with mortar, and covered with figures of men and animals, as well as with hieroglyphics as yet unintelligible. These hieroglyphics may prove

to be as indispensable in elucidating the history of the New (old) world as the Rosetta Stone (*q. v.*) has been in revealing primeval Egypt. They will also quickly solve the long-vexed question as to the age of ancient civilization on the American continent. There is a celebrated bas-relief on the back of a small temple in Palenque, which represents a man offering a child to an emblem very like the Christian cross. This figure has given rise to the theory that these buildings are all subsequent to the Christian Era, and it is stated on very good authority that they belong to the great building era of the world, the 13th and 14th centuries, and that the Temple of Palenque may be contemporary with the cathedral at Rheims. Those who have given time to the study of the ruins say that it is impossible to ascribe a much greater antiquity to the buildings, since a considerable amount of wood has been used in their construction to give light and ventilation; also that the painting on the walls is still bright and fresh, and the stucco ornamentation, however good, is of a perishable material. In such a climate as Egypt, these considerations would carry no weight, but in a country subject to tropical rains and the heat of a tropical summer, the only marvel is that they should have resisted the ravages of time so long, *i. e.*, from six to eight centuries. See Stephen's "Incidents of Travel" and Catherwood's "Views of Ancient Monuments."

124. THE TRIAL OF THE PYX.

"The Trial of the Pyx" occurs every five years in England. It is simply a testing of the amount of gold and silver used in the coins issued from the mint. The standard coins are kept in the Pyx, a box used for this

purpose, and deposited in the "Chapel of the Pyx." The word *pyx* is derived from *pyxos*, a box tree, and it is probably merely a variant of the word *box*. This Chapel of the Pyx is a remnant of the original Westminster Abbey. It no doubt derived its name from the *box*, or πυξις, containing standard coins which were preserved within it. It is entered through an iron-bound door unlocked by six keys. To enter the chapel, a special order from the Lord Commissioners of the Treasury is necessary. The chamber thus mysteriously guarded was formerly the Treasury of the Kings of England. The ancient stone altar remains, and the floor is littered with heavy iron-bound chests, some of them very curious. Dean Stanley says: "Hither were brought the most cherished possessions of the State; the regalia of the Saxon Monarchy; the Black Rood of St. Margaret (*q. v.*); the Crocis Gneyth (or Cross of St. Neot) from Wales, deposited here by Edward I.; the sceptre or rod of Moses; the Ampulla of Henry IV.; the sword with which King Athelstane cut through the rock at Dunbar; the sword of Wayland Smith, by which Henry II. was knighted; the sword of Tristan, presented to John the Emperor; the dagger which wounded Edward I. at Acre; the iron gauntlet worn by John of France, when taken prisoner at Poictiers." But nothing is kept there now excepting the standard gold and silver coins used every five years at the trial of the Pyx. There is a narrow space under the staircase leading to the Library, which was once the entrance to the Treasury, and here, bound by iron bars to the door, are still to be seen fragments of a human skin, said to be that of one of the robbers flayed alive, during the reign of Henry III., for attempting to break into the chapel and carry off the royal treasure.

125. QUEEN OF ENGLAND AND KING OF FRANCE.

Queen Elizabeth (1533–1603) always bore the title "King of France," asserting that if by the action of the Salic law she could not be Queen, she would be King. It was not until the 5th of November, 1800, that a change in the title of the reigning monarch of England was proposed, to take effect upon the 1st of January following. It was settled by privy council, that, in consequence of the Irish Union, the royal style and title should be changed from "George III., by the grace of God, of Great Britain, France and Ireland, King, Defender of the Faith," to "George III., by the grace of God, of the United Kingdom of Great Britain and Ireland, King, Defender of the Faith;" thus omitting "King of France," a title which had been borne by the monarchs of England for four hundred and thirty-two years, since the forty-third year of the reign of Edward III. (1312–1377).

It was the Salic law that had excluded Edward from the throne of France. It is the more singular that Elizabeth should have retained this title when we remember that in the second year of her reign it was agreed, in a treaty of peace between France and England, that the title "King or Queen of England or Ireland" should be dropped from the title of the monarch of France, Francis II. and Mary of Scotland being at that time on the throne. The abandonment of the title "King of France" led to a change in the official correspondence of the two countries. Previous to 1800 the custom was to conduct such correspondence in French; the English language was from that time adopted by law. The title "Defender of the Faith" was added in the time of Henry VIII., father of Elizabeth. In his time the English

people were ardently Roman Catholic in faith, and Henry VIII. distinguished himself by writing a book against the Lutheran doctrines. It pleased the Pope so much that he conferred the title "Defender of the Faith" upon the English King. Henry, however, did not long continue to enjoy the favor of the Pope, for the Pontiff (Clement VII.) refusing to grant him a divorce from Katharine, Henry threw off his allegiance to the Church of Rome, which, with subsequent events, led to the English Reformation.

It is related that a French King once complained to a King of England because of his taking to himself the name of King of France, when he did not possess a foot of French soil. The British monarch's retort was, "I am no more to blame than you are, who reckon among your titles King of Jerusalem, where no ancestor of yours has had any show of authority for five hundred years."

126. "The spouseless Adriatic mourns her lord;
And, annual marriage now no more renewed,
The Bucentaur lies rotting unrestored,
Neglected garment of her widowhood."
Childe Harold, Canto IV., Stanza XI.

The safety of Venice depended upon her undisputed sway over the Adriatic. The "Espousal of Venice and the Sea" was the symbol of this supremacy which she arrogated in her title, "Queen of the Adriatic." From the year 997, a national fête had been celebrated annually upon Ascension Day, to commemorate the conquest of Dalmatia, and the victories won over the Marentine pirates during the reign of the Doge Pietro Orsello II. The people of Venice repaired to the sea, beyond the harbor of Lido, and performed certain ceremonies in

accordance with the taste of the age. For one hundred and eighty years this custom survived unchanged. But in 1176, after the great naval victory of the Doge Ziani over the imperial fleet of Frederick Barbarossa, Pope Alexander III. (who was at that time a refugee in Venice) presented the Doge Ziani with a gold ring, saying, "Take it, my son, as a token of true and perpetual dominion over the sea as your subject; and every year, on this Day of Ascension, shall you and your successors make known to all posterity that the ocean belongs to Venice by the right of conquest, and that she is subservient to Venice, as a spouse is to her husband." Thus was added to the ancient ceremonies of Ascension Day, the "Marriage with the Sea." The "Bucentaur," a magnificent vessel, was used exclusively for this occasion. It was a galley, one hundred feet in length, consisting of two decks, the lower one occupied by one hundred and sixty rowers, selected from the most skillful sailors of the fleet. The upper deck was divided lengthwise into two parts, by an open partition of nine arcades, each seven feet wide, whose pillars were ornamented with gilded figures. Along the sides were arranged ninety seats for the retinue of the Doge. In the stern was a state saloon, where, raised on two steps, glittered the ducal throne. The upper deck was covered through its entire length by an awning; supporting this on either side were pilasters carved in imitation of caryatides. The prow of the boat was armed with two projections, one above the other, both enriched with gigantic allegorical figures of Justice, Peace, the Earth, and the Sea; while numberless ornaments of sphinxes, marine monsters, ocean shells, and scrolls, decorated the broadsides of this magnificent naval edifice. Over all floated the resplendent Banner of St. Mark. The "Marriage Day" was the greatest festival in Venice.

From early dawn bells were ringing, cannon firing, and the whole population, in gayest attire, was hastening toward the Piazzetta of San Marco, where the "Bucentaur" lay. As the great clock struck the hour of noon, the magnificent retinue in attendance upon the Doge slowly and steadily moved to the place of embarkation. This was the signal for a blast of silver trumpets and the shouting of an excited multitude. Thousands of the citizens then embarked in gondolas and boats gaily decorated with ribbons and flags. As the "Bucentaur" weighed anchor, all the bells of the city rang out a jubilant peal, to which the ships of war, the arsenal, and the forts responded with artillery. Mingled with this far-rolling thunder were the strains of joyful music on board the "Bucentaur" and the other vessels which literally covered the sea. Having arrived at the Port of San Nicolas, the ducal vessel crossed the strait amid the thunder of a hundred cannon, and proceeded a short distance out to sea. She then put about; a door behind the sovereign's throne was suddenly thrown open, the Doge stepped into a small gallery in the bow, and from thence cast into the waves a golden ring, accompanying the action with the words: "We wed thee, O Sea, in token of our true and perpetual sovereignty." Then broke again from the assembled thousands a loud cheer of joy and triumph. The marriage ceremony ended, the gay fleet returned to Venice. The dignitaries repaired to the ducal palace and partook of a sumptuous repast presided over by the Doge himself, while the populace fairly poured into the Piazza di San Marco and abandoned themselves to all kinds of revelry. The "Bucentaur" here described was the one built in 1727 and burned by the French, under Napoleon, in 1797. A model of this famous Ship of State is preserved in the Arsenal of Venice.

127. MEDALS AWARDED BY THE UNITED STATES TO FOREIGNERS.

It is interesting to know that a large number of medals have been awarded to foreigners for meritorious service to the United States.

The first one struck was of silver, awarded to Lieutenant-Colonel Fleury, one of the young officers of the French army, who obtained leave to enter our service in 1777. In the assault upon Stony Point (July 15th, 1779) he commanded one of the storming parties, was the first to enter the main work, and struck the British flag with his own hands. For this achievement Congress voted him a silver medal. After the Revolution Colonel Fleury went to India, and in 1790 returned to France.

Chevalier John Paul Jones, captain of the French vessel "Bon Homme Richard," though a foreigner, was for some time in the service of the colonial government. By Act of Congress in 1787, he was awarded a gold medal in commemoration of his capture of the "Serapis," eight years before, off Flamborough Head, Yorkshire, England. A gold medal, known as the diplomatic medal, dedicated "To Peace and Commerce," and intended for presentation to distinguished foreign diplomats who were assigned to our government and marked their stay with us by acts of good will, was limited to two issues. One of these was awarded to Marquis de la Luzerne in 1791; he had shown his friendliness for our people by contracting a loan, on his own responsibility, to relieve the distress of the continental army, in 1780. Count de Monstier, French Minister to the U.S., 1787, was awarded the other in 1791.

Another medal, struck under Act of Congress, March

3d, 1847, in silver and gold, was presented to the officers and men on the French, British and Spanish ships of war in the harbor of Vera Cruz, who aided in rescuing officers and seamen of the U. S. brig "Somers," which was capsized and sunk in the Gulf of Mexico, December 10th, 1846. Medals were also awarded to three ship-masters, Creighton, Low and Stouffer, who, in December, 1853, at great risk to themselves and their ships, rescued about five hundred Americans from the sinking steamship "San Francisco," but it is by no means certain that Low and Stouffer were foreigners. Capt. Creighton was a Glasgow man. By Act of Congress, May 11th, 1858, a medal was given to Dr. Frederick Henry Rose, the British assistant naval-surgeon, for his services in behalf of the fever-stricken "Susquehannah," in April of the same year. A gold medal was ordered by the Department of State, and presented to the three principal envoys who came to the United States with the Japanese Embassy in May, 1860; the subordinate members of the Embassy received duplicates in copper. This medal bears a portrait of James Buchanan, then President of the United States.

October 8th, 1782, a medal was struck and a few copies given to sundry foreign notables who were interested in our infant republic, to celebrate the treaty of Amity and Commerce between the United States and the United Netherlands; another bearing date April 19th, 1782, but issued at about the same time, commemorated the acknowledgment of the independence and integrity of the United States as a Republic, by the government of the United Netherlands. Another medal struck the same year, though not strictly conferred upon any one by the United States, was minted and distributed by Benjamin Franklin in honor of the achievement of

American liberty. Copies in gold, silver and copper were sent to the King and Queen of France, the Grand Master of Malta, Sir William Jones, and other eminent foreigners. While eighty-six medals in all have been struck since the foundation of the Government of the United States, only three of them commemorate episodes of the late war of Rebellion. One to General Grant for his victories, one to Cornelius Vanderbilt for patriotic generosity, and, at the close of the war, one to George Foster Robinson for saving the life of Mr. Seward, Secretary of State.

The "Medal of Honor" for the army was first established as a reward for military service by Act of Congress, July 22d, 1862. A long list is published of those who won this medal, and of course the list must contain the names of many foreigners who enlisted during the Rebellion. The Act of Congress of June 20th, 1874, authorizing the presentation of medals of honor to persons who distinguished themselves as life-savers has repeatedly done honor to foreigners, including John Horn, John Dean, and John Martin, all Englishmen, who have performed acts of special heroism.

There is published by the Navy Department a record of the medals issued to sailors and mariners of the U. S. Navy from 1862 to 1888. This list of course contains the names of several foreigners.

128. BLACK FRIDAY AND OTHER BLACK DAYS.

On the 14th day of April, 1360 (Easter Monday), Edward III. of England, with his host, lay before the city of Paris. This day was so dark and cold, and the air so full of mist and hail, that a large number of the

men died on their horses. Hence, according to Stowe's Chronicles, the day has ever since been called "Black Monday." Launcelot says: "It was not for nothing that my nose fell a-bleeding on Black Monday last at six o'clock i' the morning."—Shakespeare, "Merchant of Venice." "Black Thursday" is the name given in Australia to Thursday, February 6th, 1851, when there raged over an immense area of that continent the most terrible bush fire ever known. The loss of life, and the destruction of farming stock, was enormous. "Black Friday" commemorates two events in England; Dec. 6th, 1745, when the news reached London that the Pretender had arrived at Derby, and May 11th, 1866, when the failure of Overand, Gurney & Co. brought on a most disastrous financial panic. In America the "Black Friday" was Sept. 25th, 1869, when in New York and other cities the wild speculation in gold culminated in a crash that swept thousands of firms and individuals into bankruptcy. "Black Saturday" is the name applied in Scotland to August 4th, 1621, when a most violent storm occurred at the very moment when Parliament was sitting to enforce Episcopacy on the people.

129. A FLEET CAPTURED BY CAVALRY.

During the Reign of Terror in France, while long lines of victims were going to the scaffold, the defenders of the New Republic were sending their armies to protect their threatened frontiers.

The troops were accompanied outside the gates of Paris by crowds of people, all shouting the Marseillaise. In 1794, Carnot, who organized the military forces, had half a million of men in the field, led to continued

success by the republican generals Pichegru, Roche, Jourdan and others. No such armies had ever before trodden the soil of Europe; they carried with them the spirit of the Revolution. The generals had the alternative of victory or death; the convention would accept no excuse or explanation,—defeat was defeat. Even winter did not check the progress of the French arms. Many places surrendered without resistance on their approach. Pichegru led the van into Amsterdam, the inhabitants going forth and shouting, "The French Republic forever!" At that time the Dutch fleet was ice-bound in the Zuyder Zee, which is the harbor of Amsterdam. Pichegru surrounded it with his cavalry and compelled it to surrender. This unique history brings before us the strange spectacle of the French hussars galloping across the Zuyder Zee and assailing the tremendous but immovable ships of the Dutch, and thus of an entire fleet being captured by a charge of cavalry! The result was that the government of the country collapsed, and Holland was forcibly allied to France (1795). But in 1813 Holland threw off the yoke of France and recalled the Stadtholders. Prince William I. of Orange being proclaimed King of the Netherlands. Had the Dutch been as fertile in expedients as Napoleon they would have foiled the French cavalry at the Zuyder Zee. When that consummate tactician saw his adversaries strongly posted on a frozen lake, he brought his cannon to bear on the ice with a plunging fire. They were at once drowned or discomfited. A few well-directed discharges would have made the Dutch fleet unapproachable by cavalry.

130. "IN VENICE TASSO'S ECHOES ARE NO MORE."

Childe Harold, Canto IV., Stanza III.

For more than two hundred years the gondoliers of Venice sang only strophes from Tasso's immortal epic, "Jerusalem Delivered."

Editions of the poem, with the original in one column and the Venetian variations in the other, as sung by the boatmen, were once common, and are still to be found.

This custom died with the independence of Venice. But although "Tasso's echoes are no more," there is yet much music upon the Venetian canals.

"Curiosities of Literature" furnishes us with a sample of the ancient custom. "There are always two concerned, who alternately sing the strophes. We know the melody eventually, by Rousseau, to whose songs it is printed. It has properly no melodious movement."

"I entered a gondola by moonlight. One singer placed himself forward and the other aft, and thus proceeded to St. Georgio.

"One began the song; when he had ended his strophe, the other took up the lay, and so continued the song alternately. Throughout the whole of it the same notes invariably returned; but, according to the subject-matter of the strophe, they laid a greater or a smaller stress, sometimes on one and sometimes on another note, and indeed changed the enunciation of the whole strophe. The sleepy canals, the lofty buildings, the splendor of the moon, the deep shadows of the few gondolas, that moved like spirits hither and thither, increased the striking peculiarity of the scene; and amidst all these circumstances it was easy to confess the character of this wonderful harmony." "At a distance the gondolier hears another singing. Melody

and verse immediately attach the stranger; he becomes the responsive echo to the former, and exerts himself to be heard, as he had heard the other. By a tacit consent the two boats alternate verse for verse. Though the song should last the whole night through, they entertain themselves without fatigue. This vocal performance sounds best at a distance, and is then inexpressibly charming. It is plaintive but not dismal in sound, and at times it is scarcely possible to refrain from tears."

131. "IF YOU WOULD SEE HIS MONUMENT, LOOK AROUND."

There is an inscription, in St. Paul's Cathedral, London, to the memory of Sir Christopher Wren, ending with "four words which comprehend his merit and his fame": "Si monumentum requiris circumspice." ("If you would see his monument, look around.") In other words, this grand Cathedral is itself a monument to the greatest of English architects. Sir Christopher Wren was the son of Dr. Wren, Dean of Windsor and Chaplain to Charles I. He was born in 1632, and died in 1723. He won many titles of honor; was knighted in 1673 by Charles II., elected President of the Royal Society of London 1680, and elected to Parliament,—but he won his fame chiefly as architect of St. Paul's, a Cathedral which is noted for being the largest and most magnificent Protestant church in the world, and second only to St. Peter's, at Rome, among the religious structures of modern times. A Christian church dedicated to St. Paul occupied this same site in 610; it was destroyed by fire in 1083. A second church was also burned to the ground, and "Old St. Paul's," the immediate predecessor of the

present Cathedral, was laid in ruins by the great London fire of 1666. Sir Christopher Wren was employed as architect of the new building, and based his general plan upon that of St. Peter's, at Rome. The first stone was laid June 21st, 1675, and the first service held there, Dec. 2d, 1697, was a thanksgiving for the peace of Ryswick, which recognized William III. as the lawful sovereign of England; in 1710 the last stone was set in place by the son of Sir Christopher. It was therefore thirty-five years in building, and yet this whole grand structure rose and was completed under one architect, one master mason, Thomas Strong, and one bishop, Dr. Henry Compton. It cost $3,500,000. St. Paul's is the burial-place of many men whom England has delighted to honor. Their tombs are in the crypt, and their monuments adorn the interior of the Cathedral; Sir Christopher Wren was granted the honor of a public funeral in St. Paul's. The last two public processions to St. Paul's were connected with the Duke of Wellington,—one on the day of thanksgiving for peace, July 7th, 1815, when he carried the sword of State before the Prince Regent (afterward George IV.), and the other in 1852, when the great Duke was himself carried to his last resting-place.

132. "JESUS CALLED A LITTLE CHILD UNTO HIM." (MATT. XVIII., 2.)

According to tradition, the little child whom Jesus took and set in the midst of His disciples, saying, "Of such is the kingdom of heaven," was Ignatius, "Bishop and Martyr of Antioch." He bore the surname of Theophorus, *i. e.*, "One who carries God, or Christ, in his heart." Some writers, Jerome among them, interpret it

"One carried by Christ;" hence the tradition. He, together with Polycarp, is said to have been a disciple of St. John. His ordination is placed not earlier than 69 A. D., and his martyrdom not later than 116. It is related of him that he grew up with such purity of heart that it was granted him to hear the angels sing, and that when he became Bishop he introduced antiphonal singing in his churches, following the example of the heavenly choirs, which he had heard. It was during the persecution of the Christians under Trajan, A. D. 96–117, that he won his crown of martyrdom. "And it happened in those days that the Emperor Trajan went to fight against the Scythians and Dacians, and obtained a great victory over them. And he commanded that thanksgiving and sacrifice to the false gods should be offered up in all the provinces of his vast empire. Only the Christians refused to obey. When Trajan came to Antioch he ordered Ignatius to be brought before him, and reproached him for seducing the people from the worship of their gods, promising him infinite rewards if he would sacrifice in the temple; but Ignatius replied, 'O Cæsar, wert thou to offer me all the treasures of thy empire, yet would I not cease to adore the only true and living God.' When Trajan heard this he ordered his mouth to be stopped, and commanded him to be led forth to a dungeon; and at first he resolved to put him at once to death, but afterward he reserved him for the Amphitheatre."

The journey from Antioch to Rome was long and tedious, but Ignatius took the opportunity to encourage and strengthen his fellow-Christians at the various resting-places; also to write letters to his beloved flock at Antioch, exhorting them not to weep for him, but rather to rejoice that he was counted worthy to suffer for his Lord.

On a certain feast day, when placed in the midst of the arena, he lifted up his voice and cried, "Men and Romans, know ye that it is not for any crime that I am placed here, but for the glory of that God whom I worship!"

Hardly were these words uttered when two furious lions were let loose upon him. According to some accounts he fell down dead before the lions reached him. At any rate he was devoured by the lions, and only a few bones were left, which the faithful gathered up and carried back to Antioch for burial. The Epistles of Ignatius have provided a fruitful field for theological discussion. There are several dramas on the life of St. Ignatius. A tragedy, entitled "The Martyrdom of St. Ignatius," written in 1740, was enacted at Hull in 1781. The part of Ignatius was taken by Stephen Kemble.

133. AUTO DA FÉ.

Auto da Fé is the Spanish for "Act of Faith;" it was a ceremony which consisted in the public burning of heretics condemned by the Inquisition. The Inquisition or "Holy Office," was a tribunal in the Roman Catholic church, instituted in 1248, for the discovery, repression, and punishment of heresy, unbelief, and other offences against religion. It was established in various countries, but nowhere did it proceed with such rigor as in Italy and Spain. The victims of the Inquisition were burned because the church was forbidden "to shed blood," an axiom of the Roman Catholic being, "Abhorret Ecclesia a sanguine" (the church is untainted with blood). The day chosen was usually a Sunday between Trinity and Advent. Very often All Saints Day. The first Auto

da Fé was held at Seville, 1481, the most splendid, at Madrid, 1680; the last in Mexico, as late as 1815. Philip II. of Spain was a great patron of the Inquisition and seemed to take pleasure in its operations. He reverently attended the burning of his subjects, saying, "Better not reign at all than reign over heretics." We quote an instance from Motley's "Dutch Republic":—

"Early in January of this year, the King being persuaded that it was necessary everywhere to use additional means to check the alarming spread of Lutheran opinions, had written to the Pope for authority to increase, if that were possible, the stringency of the Spanish inquisition. The pontiff, nothing loath, had accordingly issued a bull directed to the inquisitor general, Valdez, by which he was instructed to consign to the flames all prisoners whatever, even those who were not accused of having 'relapsed.'

"The first *auto-da-fé* consummated at Valladolid was on the 21st May (1559), in the absence of the King, of course, but in the presence of the royal family and the principal notabilities, civil, ecclesiastical, and military.

"It being afterward ascertained that the King himself would soon be enabled to return to Spain, the next festival was reserved as a fitting celebration for his arrival. Upon the 8th October, accordingly, another *auto-da-fé* took place at Valladolid. The King, with his sister and his son, the high officers of state, the foreign ministers, and all the nobility of the kingdom, were present, together with an immense concourse of soldiery, clergy, and populace. The sermon was preached by the Bishop of Cuenca. When it was finished, Inquisitor-General Valdez cried with a loud voice, 'Oh God, make speed to help us!' The King then drew his sword. Valdez, advancing to the platform upon which Philip was seated, proceeded to

read the protestation. 'Your Majesty swears by the cross of the sword whereon your royal hand reposes, that you will give all necessary favor to the holy office of the inquisition against heretics, apostates, and those who favor them, and will denounce and inform against all those who, to your knowledge, shall act or speak against the faith.' The King answered aloud, 'I swear it,' and signed the paper. The oath was read to the whole assembly by an officer of the inquisition. Thirteen distinguished victims were then burned before the monarch's eyes, besides one body which a friendly death had snatched from the hands of the holy office, and the effigy of another person who had been condemned, although not yet tried or even apprehended. Among the sufferers was Carlos de Sessa, a young noble of distinguished character and abilities, who said to the King as he passed by the throne to the stake, 'How can you thus look on and permit me to be burned?' Philip then made the memorable reply, carefully recorded by his historiographer and panegyrist: 'I would carry the wood to burn my own son withal, were he as wicked as you.' In Seville, immediately afterward, another *auto-da-fé* was held, in which fifty living heretics were burned, besides the bones of Doctor Constantine Ponce de la Fuente, once the friend, chaplain, and almoner of Philip's father. This learned and distinguished ecclesiastic had been released from a dreadful dungeon by a fortunate fever. The holy office, however, not content with punishing his corpse, wreaked also an impotent and ludicrous malice upon his effigy. A stuffed figure, attired in his robes and with its arms extended in the attitude which was habitual with him in prayer, was placed upon the scaffold among the living victims, and then cast into the flames, that bigotry might enjoy a fantastic triumph over the grave. Such were the religious

ceremonies with which Philip celebrated his escape from shipwreck, and his marriage with Isabella of France, immediately afterward solemnized. These human victims, chained and burning at the stake, were the blazing torches which lighted the monarch to his nuptial couch."

This auto-da-fé was solemnized less than five years before the birth of Shakespeare, who wrote: "It is the heretic who builds the fire, not he who burns in it." The name auto-da-fé—Act of Faith—designating the tragical solemnity—was perhaps adopted from an idea that one must hold his faith very firmly or he could not bear to perpetrate such atrocities for propagating it. It was the supreme act of faith.

134. "THE SISTER OF SHAKESPEARE."

Joanna Baillie, poet and dramatist, won for herself the flattering title of "Sister of Shakespeare," by the dignity and sonorous quality of her blank verse, and by her wonderful insight into human nature, as portrayed in the characters of her tragedies. Her first publication was a collection of verses which met with an encouraging reception; but she soon abandoned that style and devoted her talent to dramatic writing. Her tragedies, with all their faults as plays, are the nearest approach in modern times to the old English drama, and are noble additions to our literature. "Arnold" was her first drama, which has since disappeared; then came the "Plays on the Passions," in which a tragedy and a comedy are used to illustrate each of the emotions and sentiments which most strongly move the heart of man. These were put forth anonymously at first, and were generally accounted by competent critics to be the work of a man, Sir Walter Scott getting the credit for them in many quarters.

Other dramatic works followed this one, all of them calling forth loud praise for their literary excellence, although but few of them were well adapted for the stage. Kemble, Kean, and Mrs. Siddons made the plays famous for a time, but they are now no longer acted.

Besides her plays, Miss Baillie wrote some of the most beautiful songs in her native dialect, including "Woo'd an' married an' a'," "Saw ye Johnnie comin'?" "The Kitten," and "To a Child."

Striking tributes to her genius may be found in Miss Mitford's "Recollections of a Literary Life," in the letters of Sir Walter Scott, and in the latter's introduction to the third Canto of "Marmion."

> Restore the ancient tragic line,
> And emulate the notes that rung
> From the wild harp, which silent hung
> By silver Avon's holy shore,
> Till twice an hundred years rolled o'er;
> When she, the bold Enchantress, came,
> With fearless hand and heart on flame!
> From the pale willow snatched the treasure,
> And swept it with a kindred measure,
> Till Avon's swans, while rung the grove
> With Montfort's hate and Basil's love,
> Awakening at the inspired strain
> Dreamed their own Shakespeare lived again.

Joanna Baillie, the daughter of a clergyman, was descended from an ancient Scotch family claiming as one of its ancestors Sir William Wallace. She was born at the Manse of Bothwell, in Lanarkshire, on the Clyde, September 11th, 1762. As a child, she excelled in mathematics and music, and evinced in early years her talent for reciting in character, often composing her own plays. She died Feb. 23d, 1851, at the advanced age of eighty-nine years.

MARIE ANTOINETTE

p. 249, ii.

135. THE CONCIERGERIE.

The *word* concierge is derived from the Latin Conservius, the conserver, *i. e.*, door-keeper. The Conciergerie is an annex to the Palais de Justice in Paris. It takes its name from the house of the Concierge in the time of the Kings. He had a right to two "poules" a day, and to the cinders and ashes of the King's chimney. The Conciergerie has always been a prison, and it was here that the Count d'Armagnac was murdered, June 12th, 1418. Here was made, below the level of the Seine, the prison called La Souriciere (Mouse-trap), from the rats which had the reputation of eating the prisoners alive. The present conciergerie occupies the lower story of the right wing of the existing Palais de Justice, and extends along the Quai de l'Horloge as far as the towers of Montgomery and Cæsar. It has an entrance on the quai, before which the guillotine carts received the victims of the Reign of Terror, and another to the right of the grand staircase in the Cour d'Honneur. All other associations of the Conciergerie pale in interest before those which were attached to it by the great Revolution. The cell in which Marie Antoinette suffered her seventy-five days' agony, from August 2d till October 15th, when she was condemned, has since been turned into an expiatory chapel. The lamp is still in existence which lighted the august prisoner and enabled her guards to watch her through the night; and the door is shown which was cut on purpose of a height less than the Queen's stature, so as to compel her, in passing through, to bow her head, an indignity which she had vowed the rabble should never force upon her. After her condemnation, she was not brought back to this cell but taken to one much worse; but it was in her

first quarters that the Girondins spent their last night, which has been depicted so strikingly on canvas by one of the most eminent artists of modern times. The adjoining cell, now used as a sacristy, was the place of Robespierre's confinement. Other prison quarters, lighted through narrow windows from the same court, are those occupied in turn by Bailly, Malesberbes, Mme. Elizabeth, Mme. Roland, Camille Desmoulins, Danton and Fabre d'Eglantine. In 1792, no less than 288 prisoners were massacred in the Conciergerie. The life led by the poor wretches, their occupations and amusements, are thrillingly described by M. Thiers in his history of the French Revolution. Georges Cadoudal was imprisoned here, and Count de Lavalette was rescued from this building by the courage of his wife. In later days Louvel (the assassin of the Duc de Berri), Teste, Beranger Proudhon have been among its inmates. Louis Napoleon, the last Emperor of the French, was also kept here in custody for a time (though subjected to no indignities), after his unsuccessful enterprise in Boulogne.

136. MEAL-TUB PLOT.

The Meal-tub Plot was a conspiracy concocted by Capt. Dangerfield for the purpose of cutting off those who opposed the succession of James, Duke of York, afterward James II. of England. The whole scheme was discovered, in 1685. The papers having been concealed in a tub of meal in the house of Mrs. Cellier, accounts for the name.

137. THE PROTESTANT POPE.

Pope Clement XIV. has been called the Protestant Pope on account of a bull issued by him in 1773. It ordered the suppression of the Order of the Jesuits or the Society of Jesus, and to the devout Romanist this seemed a concession to Protestantism. The chief aim of the Society, established in 1537 by Ignatius de Loyola, was to establish the power of the Pope, to preserve it against the attacks of Protestantism, of kings, and national bishops.

It was by far the most powerful society in the Roman Catholic Church. The Franciscans were noted for their coarseness; the Dominicans were strict, gloomy and ascetic; while the Jesuits were polished, cheerful and social. They were noted for their learning, and they gained the larger part of their influence through the excellent schools they established, besides which the papal power granted them more privileges than any other body of men. In process of time they acquired an enormous influence in governments, and statesmen came to regard them with suspicion. In 1656, when they were at the height of their power, Pascal published his Lettres Provinciales. This book was the first great blow at the Jesuits, for it thoroughly unmasked the looseness of their morals, the selfishness of their aims, and the falseness of their actions. Pascal's work was condemned by the Pope and publicly burned. Its influence was thus doubled. The Jesuits were expelled from many countries, and all of those in Spain were arrested at the same hour and sent into the papal dominions (1767).

At last, in 1773, France, Spain, Portugal, Parma, Naples, and Austria, expressing the voice of public opinion, compelled Pope Clement to abolish the Order.

In Prussia and Russia, however, they maintained a foothold, and after the fall of Napoleon, in 1815, Pope Pius VII. reëstablished the Society in its old form. It soon penetrated into all countries with or without the consent of their governments. The dogma of the infallibility of the Pope is perhaps its latest achievement.

Many of the most learned men that ever adorned the world have belonged to the Jesuit Order.

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138. "But if the first Eve
Hard doom did receive,
When only one apple had she,
What punishment new
Must be found for you,
Who tasting hath robbed the whole tree."

The lines quoted above were written by Pope in honor of Lady Mary Wortley Montague, during the time when he was one of her most ardent admirers and most persistent suitors. Later they quarreled and became the most bitter and vindictive enemies. No one knows certainly how the quarrel began Lady Mary's version is that Mr. Pope chose a very unfortunate time to make her a formal declaration of love, and pressed his suit with so much passion as to make himself ridiculous in her eyes; and that, in spite of her utmost endeavors to be angry and to look grave, she was provoked into an immoderate fit of laughter. From that moment he became her implacable foe. "When we see," wrote Lord Wharncliffe, apropos of this episode, "how a personal defect, comparatively trifling, weighed upon Lord Byron's mind and, by his own avowal, warped his character, we cannot wonder that a temper so irritable as Pope's should have

winced at being reminded of his extreme deformity more forcibly than by a thousand words." Dr. Johnson, writing in his "Lives of the Poets," of the company that met at Lord Oxford's house, said: "The table was infested by Lady Mary Wortley, who was the friend of Lady Oxford, and who, knowing his (Pope's) peevishness, could by no entreaties be restrained from contradicting him, till their disputes were sharpened to such asperity that one or the other quitted the house." This was denied by Lady Bute (Lady Mary's daughter) and the Dowager Duchess of Portland (Lord Oxford's daughter) when they read it, both asserting that the intimacy between the Oxfords and Lady Mary began long after her quarrel with Pope had reached its most violent stage, that it would have been an insult to invite them to dine under the same roof. The two eminent persons were never reconciled. Lady Montague was the daughter of the Duke of Kingston and was a second cousin of the novelist Fielding. She was from childhood a favorite in society both for her wit and her beauty. She married Sir Edward Wortley Montague in 1712. In 1716 she went with her husband to Constantinople, he being appointed ambassador to the Porte.

In 1716 she made a successful trial of inoculation for small-pox upon her only son, a practice common in the East, but unknown before her time in Western Europe. Her introduction of small-pox inoculation into England was accomplished in spite of great opposition and personal abuse from all classes. It was after her return to England that her bitter quarrel with Pope occurred. In 1739 she left her husband and resided, chiefly, in Italy. She wrote much that was never published, but she is remembered in a literary way, for her brilliant letters written during her travels; and, as Pope implies, she had

partaken of "the whole tree" of knowledge, being considered the most learned woman in Europe. She died in England, of cancer, August 21st, 1762.

139. THE IRON CROWN.

This celebrated crown is composed of a broad circle of gold, set with large rubies, emeralds and sapphires, on a ground of blue and gold enamel. But the most important part of the crown (from which it derives its name) is a narrow band of iron, about three-eighths of an inch in width and one-tenth of an inch in thickness, attached to the inner circumference of the circlet. This inner band of sacred iron is said to have been made out of one of the nails used at the Crucifixion; it was given by the Empress Helena, the alleged discoverer of the Cross, to her son, the Emperor Constantine, as a miraculous protection from the dangers of the battle field. One of the proofs of its sacred character is that not a speck of rust has appeared upon the iron, though it has been exposed for more than fifteen hundred years. The first knowledge about the crown is that it was used at the coronation of Agilulfus, King of Lombardy, 591 A. D. In 774 Charlemagne was crowned with it. So were thirty-four other German sovereigns in succession. Henry VII. of Germany was crowned with it in 1312; Frederick IV., in 1452, and Charles V., in 1530. On the 23d of May, 1805, when the Emperor Napoleon I. was crowned King of Italy at Milan, he, with his own hands, placed this ancient iron crown of Lombardy on his head, saying, "God has given it to me; let him beware who touches it," thus quoting from the legend running around the inside of the crown. After his coronation, Bonaparte

instituted a new order of knighthood for Italy, entitled, "The Knights of the Iron Crown." This sacred relic was deposited till recent years in the sacristy of the cathedral at Monza. It was not shown save by special order of the Governor of Milan, and then by ecclesiastics with candles and full canonicals. A fac-simile was, however, shown in its stead to all the world. It is suspended in the midst of a golden cross at the point where the upright and arms intersect, and is cut off from being touched by glass on each side. In 1866, at the close of the Italo-Prussian war, it was given by the Emperor of Austria to the King of Italy, Victor Emmanuel.

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140. "CHARING CROSS."

Charing Cross is the centre of life and activity in the great metropolis of London. The origin of the name has been a matter of dispute. The word has been supposed to be a corruption of "La chére Reine" (The dear Queen), inscribed on a cross erected at this spot by Edward I., King of England, to the memory of his beloved wife, Queen Eleanor.

It is found, however, that in that particular part of London, thirty years prior to this event, there was a village named Cheringe, probably of Saxon origin, from *charan* (to bend), both river and road there making a curve. Possibly, then, the village name is the true source of the name, "Charing Cross." The cross of Cæan stone built there by Edward I. was pulled down by the Long Parliament in 1647. A reproduction of the cross in its original dimensions has been recently erected in front of the railway station.

Charing Cross was selected as the place for the execu-

tion of the Cromwellian Regicides; a statue of Charles I. had been erected there in 1633, but in the Civil War, Parliament sold it to a brazier, with strict orders for its destruction. The artisan, however, secretly buried the statue, and after the Restoration, it came to light again in 1667, and was set up in its present position.

141. THE TEUTONIC KNIGHTS.

The third or Teutonic Order, called also the Knights of St. Mary of Jerusalem, was German, and none but Germans of noble birth were admitted to membership. Shortly after the capture of Jerusalem, a German merchant and his wife, living in the city, threw open their house for the benefit of the sick and distressed of their own nation. Their work of charity was brought to the notice of the Patriarch, and he added a chapel to the humble hospital, which was called the chapel of St. Mary, hence their name. Some distinguished Germans contributed to the support of the work begun by their countrymen, and in the year 1119 the Teutonic Order was founded, which received the sanction of Pope Calixtus II., and soon won an enviable fame. The Teutonic Knights were celebrated for their services in the civilization of the countries on the shores of the Baltic sea. They defended Christianity against the heathen Prussians, and converted the inhabitants of the territory between the Vistula and the Niemen rivers, also establishing there the German language, customs, and civilization. In the year 1309, the residence of the Grand Master was established at Marienburg, from which, as a center, the Order became almost as dominant in the North as the Templars in the South. The annual revenue of the Order was at this time

estimated to be 800,000 marks, or $320,000. By the fifteenth century the Order had reached its climax. But, just as it was in the cases of the Hospitalers and the Templars, the Teutonic Order soon showed the disastrous effect of luxury and power. The humble pretensions were forgotten by the haughty German barons who controlled the brotherhood. Dissensions arose as the precursors of decline, and in 1525 the Order was but a shadow of its former self. After an existence of nearly seven centuries, it was finally abolished by Napoleon (1809).

142. PHILETAS OF COS.

Philetas was born in Cos, an island off the southwest corner of Asia Minor. He was one of the best poets of the Alexandrine school, 3d century B. C., and was imitated by both Theocritus and Propertius. His leanness made him the laughing-stock of his comic contemporaries. One of their witticisms Ælian, four hundred years after, caught up and chronicled. According to this tradition, Philetas was so emaciated that he had his sandal-soles made of lead lest he should be blown over by the wind. Ælian, however, wonders, if the poet was too weak to withstand the wind, how he could carry lead enough to serve him as ballast. "Varia Historia IX., 14."

Shakespeare had in mind such a lean man as Philetas when he made Falstaff say, "And this same half-faced fellow, shadow, give me this man: he presents no mark to the enemy; the foeman may with as great ease level at the edge of a penknife. O give me the spare men and spare me the fat ones." But a certain epigrammatist beats even Shakespeare, saying—

O Phyllis, thou art very thin,
And I am nought but bone and skin,
Yet thou'rt to one a Venus.
Fat folks can never taste our bliss;
Our very souls each other kiss,
For there's no flesh between us.

143. THE RENAISSANCE.

A Renaissance (*re*—again, *naissance*—birth) means simply a new birth or revival; but the word is always understood to mean a revival in learning. The period known as the Renaissance, by way of eminence, dates from the taking of Constantinople by the Turks (1453), but long before that epoch the love for classical literature had been reviving. This event, however, gave a decided impulse to the revival of learning in Western Europe; the learned men of the Greek or Eastern Empire sought new homes in the Occident and established schools throughout Europe. The revival of learning, the invention of printing (1450 A. D), the discovery of the New World (1492), the decline of feudalism, the elevation of the middle classes, all contributed to bring about "The Renaissance;" the Reformation followed soon after (1517 A. D.), ignorance was dissipated and superstition abated. With the revival of classical literature came a taste for classical architecture, and during the seventeenth and eighteenth centuries there existed a distinct style known as the Renaissance in architecture, following that of sculpture and painting, and in time the saints of the Middle Ages gave place to the gods and goddesses of ancient Greece and Rome. The Renaissance reached its climax about the beginning of the present century; but the people finally rebelled when window light had to

be sacrificed to the reproduction of an ancient portico, etc. The result is that cold and servile copyism has been abandoned and a new Renaissance of comfort and utility marks the nineteenth century.

144. THE GOLDEN BULL.

The term bull, as applied to official documents, is derived from a mediæval Latin word bulla, a seal. The term is generally used to denote a decree of the Pope, written on parchment, having a leaden seal attached, hence the name. If a bull is a gracious one the seal is attached by a silken cord; if otherwise, by a gray hemp cord. But the term bull has also been applied to certain ordinances of the German Emperors, as the celebrated Golden Bull of the Emperor Charles IV., the seal appended to it being in a gold capsule. This bull issued in 1356 A. D., established the laws governing the election of an Emperor. It is preserved at Frankfort-on-the-Main. Another "golden bull" of Andrew II. of Hungary, in 1222, fixed the privileges of the nobles and was regarded as a national constitution. The name bull is now exclusively applied to documents issued in the name of the Pope. To every bull the leaden seal of the Roman Church is appended, bearing on its obverse the arms of the Pope, and on the reverse his name. A bullarium is a collection of papal bulls; as the Bullarium Romanium (28 Vols., 1737–1744). From the same mediæval Latin word bulla, is derived the modern word bulletin.

145. { "THE TRUCE OF GOD." / "THE PEACE OF GOD."

"The Truce of God" was a law enacted by the Church in 1040, the time of Henry I., son of Hugh Capet, of France. It was introduced at different times into England and other European countries. This law prohibited all private combats between Wednesday at sunset and Monday at sunrise, also during the season of Advent and Lent, and on all ecclesiastical fast or feast days. The object of the law was to restrain the attacks of baron upon baron, and to diminish the number of petty quarrels and combats, which neither the authority of the Church nor the government had been able to wholly prevent; all Crusaders came under the protection of this law. The Truce of God provided, also, that no man was to molest a laborer, or to lay hands upon his implements; this was all the mitigation of internecine strife that the clergy could effect in that barbarous age. "The Peace of God" was a still earlier attempt of the Church to restrain lawlessness; in 1035 the clergy commanded all men to lay down their arms on pain of excommunication. The command was read daily from the pulpits by the officiating priests, with the following malediction: "May they who refuse to obey be accursed, and have their portion with Cain, the first murderer; with Judas, the arch traitor, and with Dathan and Abiram, who went down alive into the pit. May they be accursed in the life that now is, and in that which is to come; may their light be put out as a candle." So saying, all the lights were instantly extinguished, and the congregation had to make their way out of the church as best they could.

146. THE ELLE-KINGS OF DANISH TRADITION.

According to Danish tradition, the Elle Kings (or Promontory-Kings, Klintekoneer) keep watch and ward over the country. Whenever war or any other misfortune threatens the land, there may be seen on the promontory complete armies drawn up to defend the country. One tradition says there is but one King who rules over the head land of Moen, Stevens, and Riigen. He has a magnificent chariot drawn by four black horses. In this he drives over the sea, from one promontory to another. At such times the sea grows black and is in great commotion, and the loud snorting and neighing of horses may be distinctly heard.

It was once believed that no mortal monarch dare come to Stevens; the Elle-King would not permit him to cross the stream that bounds it. But Christian IV. passed the stream without opposition, and since his time several Danish monarchs have been there. In the popular creed there is some strange connection between the Elves and the trees. In the churchyard of Store Heddings, in Zealand, are the remains of an oak wood. These, say the common people, are the Elle-King's soldiers; by day they are trees, by night valiant warriors. There is in another place an elder tree, growing in a farm yard, which frequently takes a walk in the twilight, and peeps in through the window at the children when they are alone. It was, perhaps, these elder trees which gave origin to the notion. In Danish, *Hyld* or *Hyal*, a word not far removed from *Elle*, is *Elder*, and the peasantry believed that in or under the elder tree dwelt a being, called Elder-Mother, with her ministrant spirits. A Danish peasant, if he wanted to take away part of an Elder tree, used to say three times, "A Hyldemoer, let

me take some of the elder, and I will let thee take something of mine in return." If this form of words were omitted, he would be severely punished.

In Goethe's ballad, the Erl-King, the father is right when he tells the child that the siren voice which tempts him is but the wind rustling among the dried leaves, for from this simple phenomena arose the entire family of similar legends. Orpheus is the wind sighing through the forest. The Pied Piper of Hamlen, the Wild Huntsman, the Finnish Wain, and the Sanscrit Gunadhya are all founded on the same myths.

147. "PTOLEMY'S MIRROR" AND THE PHAROS.

We read in several ancient authors, that Ptolemy Euergetes caused to be placed in the tower of the Pharos (the lighthouse built by his father), at Alexandria, a Mirror which reflected all of lower Egypt and the sea to a distance of 100 leagues, so that when seated in the tower, he could note the advance of an enemy's fleet by sea, or any disturbance in his kingdom on land. Abulfeda, in his description of Egypt, says that the mirror was of Chinese iron, and, that soon after the Mohammedan conquest, the Christians destroyed it by stratagem. Buffon thinks that by Chinese iron Abulfeda means polished steel. The story of this wonderful mirror has been very generally treated as a fable; but some celebrated opticians have been so staggered by the positive terms in which the facts stand recorded, that they hesitate discrediting it altogether. One says, "After perusing Father Abbot's proofs and illustrations, no one need blush for his philosophy in a belief in the actual existence of the long-reputed fable of Ptolemy's mirror." The

Pharos of Alexandria, accounted one of the Seven Wonders of the Ancient World, was the first light-bearing tower of which we have record. It was built of white marble, several stories high, each story diminishing in size toward the top; the top story had a gallery running round it, supported on the outer circle of the story beneath. The ascent inside was such a gentle incline that horses and chariots could easily accomplish it. The cost of the Pharos is said to have been 155,000 pounds sterling; it was built by order of Ptolemy Philadelphus (309–247); the inscription read, "King Ptolemy to the Saviour Gods, for the use of those who travel by sea." According to the Arab historian Abd-el-Atif, this wonderful structure was still existing in the thirteenth century, but no remains of it are now to be seen. The Pharos stood on a rock detached from the extremity of the island of Pharos in the bay of Alexandria, from which it takes its name; thus originated the generic name Pharos in the classical languages for "lighthouse." The lighthouse was connected with the island by a wall, and with the mainland by the Heptastadium. The name of this causeway, which served as an aqueduct as well as a road, was derived from its length of seven stadia, about three-quarters of a mile. The old lighthouse of Alexandria now occupies the site of the ancient Pharos. Modern Alexandria is largely built upon the Heptastadium.

148. ORIGIN OF STATE NAMES.

The origin of the distinctive names of the United States is an interesting study. The names of the Atlantic States, excepting Massachusetts and Connecticut, are of European origin; most of the other names are of Indian origin. California and Colorado are Spanish.

Alabama, in the language of the Creek Indians, whose home it was, means "here we rest."

Arkansas, from the French *arc*, a *bow*, and the Indian *Kansas*, *smoky waters*, signifying in full, "A bow of smoky waters." It is called the Bear State, from the number of bears killed there.

California, meaning "hot furnace," was the name given by Cortez to Lower California in 1535. It was probably adapted by him from a Spanish romance, "Esplanadian," in which the name is given to an imaginary "island" on the right hand of the Indies, very near to the terrestrial "Paradise," abounding in treasures of gold. It is called the Golden State.

Colorado is the Spanish for *red* or *colored*, and the name was first given to the Colorado River on account of the reddish tint of its waters. Sobriquet, the Centennial State.

Connecticut, from the Indian Quan-na-ta-cut, meaning long river. Sobriquet, the Nutmeg State, and the land of Steady Habits.

Delaware was named in honor of Thomas West, Lord De la War, who was the first to enter the bay in 1610, and the first governor of the Virginia Colony. It is called the Diamond State, from its small size and great worth, also the Blue Hen State.

Florida was so named by Ponce de Leon, because of the abundance of flowers, or because he discovered it on Easter Sunday. (Pasena Florida, "Feast of Flowers.") It is called the Peninsular State.

Georgia, so called in honor of George II. of England in whose reign it was settled. Sobriquet, "The Empire State of the South."

Illinois is of Indian derivation, meaning "A tribe of

men" or "manly." Sobriquet, the Prairie, or Sucker, State.

Indiana, named from the Indians. Sobriquet, the Hoosier State.

Iowa means "The sleepy ones." Sobriquet, the Hawk-eye State.

Kansas, an Indian word meaning "smoky water." Sobriquet, "Garden of the West."

Kentucky signifies "dark and bloody ground." Sobriquet, the "Corn Cracker State."

Louisiana, named after Louis XIV. of France. Sobriquet, the Creole State."

Maine was originally called Mayneland, to distinguish it from settlements on the coast islands. Sobriquet, the "Pine Tree State."

Maryland was named in honor of Henrietta Maria, Queen of Charles I. of England, in his patent to Lord Baltimore, 1633.

Massachusetts, named from the Massachusetts tribe of Indians, in the neighborhood of Boston, meaning "blue hills." Sobriquet, the Old Bay State.

Michigan. The word means "The lake country." Sobriquet, State of Wolverines, or the Lake State.

Minnesota gets its name from the Minnesota River, which, in the Indian language means "sky-tinted water." This State is said to be exactly in the center of North America. It is called the Gopher State.

Mississippi takes its name from the river, the Indian, Miche Sepe, meaning "father of waters." It is called the Bayou State, from the bayous, or creeks, in which it abounds.

Missouri, from the Indian name for the river, meaning "muddy water." Sobriquet, The Pennsylvania of the West.

Nebraska, from the Indian, meaning "water valley" or "shallow river."

Nevada, from the Spanish word meaning "white as snow," or "snow-clad." Called the Sage Hen State.

New Hampshire, so named by George Mason, whose home was in Hampshire County, England, he having obtained the original grant of land. Called the Granite State.

New Jersey, named in honor of Sir George Carteret, one of its proprietors, who had been governor of the Island of Jersey, in the British Channel. Sobriquet the Jersey Blue.

New York, named in honor of the Duke of York, brother of Charles II., to whom the territory was granted in 1664. Called the Excelsior State, and the Empire State.

North Carolina, named by Lord Clarendon and several other noblemen, in honor of Charles (or Carolus) II., who granted the colonial charters. Its sobriquets are "The Old North State," "The Tar State," and "The Turpentine State."

Ohio, from the Seneca Indian *O-hee-yuh*, "beautiful river;" the French spelled it *O-y-o*, and out of that the English got the present name. Called "The Buckeye State."

Oregon, from the Spanish oregano, or wild marjoram, which abounds on the Pacific coast. According to some authorities, the name means "River of the West."

Pennsylvania, meaning "Penn's woods," was named in honor of Admiral Penn, the father of the Quaker settler, William Penn. Charles II. chose the name, and made the grant under it to William Penn, who wanted to call it New Wales. The grant was made on the 5th of January, 1681. Its sobriquet "The Keystone State."

Rhode Island. Authorities differ as to the source of this name. By some it is believed to be a corruption of the Dutch *Roode Islandt*, or *Eylandt*, signifying "red island," given to it because the Dutch traders found so many cranberries growing on the shore. Other authorities say it was named from the Isle of Rhodes, in the Mediterranean. *Rodes* signifies "a rose." Others assert that it was named by some early navigator *Road Island*, meaning the island near the Roadstead, while others say that it was named in honor of a prominent settler in Newport, called Rhodes. An order (dated 1644) officially fixing the Island of Newport, decreed that the name should be "the Isle of Rhodes, or Rhode Island," and it is fair to assume that the name afterward came to be extended to the *whole* of the State of which Newport formed so important a part. Nicknamed "Little Rhody."

South Carolina, like North Carolina, named in honor of King Charles II. Its sobriquet, "The Palmetto State."

Tennessee, from the Indian, signifying "the river of the big bend." Nicknamed "The Big Bend State."

Texas, from the Aztec, signifying "north country." It was once a part of Mexico, but gained its independence in 1836, and was admitted as a State of the Union in 1845. Some say that *Texas* is Spanish, and signifies "friends." It is nicknamed "The Lone Star State."

Vermont, from the French for "green mountain," *vert mont.* Dr. Thomas Hall, of Philadelphia, suggested the name. Sobriquet, Green Mountain State.

Virginia, named by Raleigh (who obtained the charter), in honor of Elizabeth, the Virgin Queen of England. Nicknamed "The Mother of States," also "The Old Dominion."

West Virginia, formed from the western part of the old State of Virginia, and named simply by adding to the original name a distinctive adjective. Nicknamed the "Panhandle State."

Wisconsin, from *Ouisconsin*, the French form of an Indian word, by some said to mean "a wild, rushing river," by others "flowing westward." Nicknamed "The Badger State."

Dakota, an Indian word, meaning "allies." Lately admitted as North and South Dakota.

Montana. "Mountainous." Lately admitted as a State.

Washington. Named for the first President. Lately admitted as a State.

The last area of country acquired by the United States from foreign powers was Alaska. It was purchased from Russia, March, 1867, for $7,200,000 in gold.

149. ARBELA.

The battle of Arbela, 331 B. C., the third decisive battle of the world, ended the long struggle between the Persians and the Greeks for universal empire. Alexander the Great succeeded his father Philip, 336 B. C., at the age of twenty years. Besides inheriting the throne of Greece, he was immediately proclaimed Generalissimo of Greece against the Persians, as his father had been. In 334 he started upon his career of conquest. After taking possession of all the maritime provinces of Persia, he advanced rapidly into the heart of the empire. The final conflict is wrongly called the "battle of Arbela," for it was really fought at Gaugamela ("the camel's house"), twenty miles distant from Arbela. Darius, King of Persia, chose

his ground for meeting the invaders, and arrayed against Alexander the full force of his empire, 1,000,000 Persians against 50,000 Greeks. But a most decisive victory resulted for the Greeks, Darius fleeing from the field before the battle ended, and leaving three hundred thousand dead. He was hotly pursued and overtaken by Alexander, but the assassin Bessus had robbed Alexander of his prey. With Darius died the Empire of the Persians, October 1st, 331 B. C. Other conquests marked the brief brilliant career of Alexander the Great, but in his victory over Darius the crisis was reached and his mission accomplished. "The ancient Persian Empire that had so long threatened all the nations of the earth with subjection, was irreparably crushed when Alexander had won his crowning victory at Arbela." Alexander made Babylon his capital and died there (B. C. 323). After his death his vast dominion was divided, but all succeeding centuries have felt the influence of his career.

He introduced European civilization, with the Greek language and literature, into all the conquered lands, and thus, at the very moment when Greece was losing her political freedom, she was making, through Alexander, an intellectual conquest of the world. Alexander's conquest of Egypt led to the Septuagint translation of the Old Testament into Greek. His conquest of Palestine was the occasion of the New Testament being written in Greek; it was owing to the same fact that, as the best critics hold, the language spoken by our Saviour was Greek, though His last words upon the Cross being in Aramaic, it is thought by some that His native tongue was Aramaic and that He taught in Greek.

150. MARJORIE FLEMING.

The fame of Marjorie Fleming rests upon that of Sir Walter Scott, for all who are familiar with the life of that great man know of his little child friend, Marjorie Fleming. She was the niece of a Mrs. Wm. Keith, of No. 1 North Charlotte street, Edinburgh.

She was born January 15th, 1803, and, according to her sister's account, was a child of robust health. Her wise, quaint ways and her special gift for memorizing and reciting poetry made her a rare child. She became almost the idol of Sir Walter Scott, who also was a kinsman of the Keiths. He had a private key to their house, so that he might see his little friend as often as he could find time. He would have her at his own house, No. 39 Castle street, and shut himself up with her for hours at a time, playing with her like a great boy, pretending to be her pupil, and making stupid mistakes in his lessons, etc. Her mind was prematurely matured; she wielded her pen with ease, wrote verses, kept a journal, and wrote copious letters to her friends. Here is an extract from her diary: "This is Saturday and I am very glad of it because I have play half the Day and I get money too, but alas I owe Isabella 4 pence for I am fined 2 pence whenever I bite my nails. Isabella is teaching me to make simme colings nots of interrigations peorids, commoes, etc. . . . As this is Sunday I will meditate upon Senciable and Religious subjects. First I should be very thankful I am not a begger."

This is a specimen of her verse:

"I love in Isa's bed to lie;
Oh, such a joy and luxury!
The bottom of the bed I sleep,
And with great care within I creep;

Oft I embrace her feet of lillys,
But she has goton all the pillys;
Her neck I never can embrace,
But I do hug her feet in place."

She was just eight years old when she fell ill of the measles. A great celebration in the family greeted her convalescence, and she was over-excited. However, she went to bed apparently none the worse; but a few hours later she cried out, "My head, my head!"

"Three days of the dire malady, 'water in the head,' followed and the end came" (Dec. 19th, 1811).

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151. THE CUP OF TANTALUS.

The cup of Tantalus was invented by the Chinese, and is one of the curiosities of their ceramic art. It consists of a cup containing the figure of a man, within which is a siphon; the longer arm of the siphon passes down through the bottom of the cup. A rather practical joke is involved in the use of the cup, for, when filled, its arrangement is such that when the expectant drinker raises it to his lips, instead of being refreshed, he finds himself deluged with its contents. Indeed, the Cup of Tantalus might better be called the "surprise hydraulique." The name is derived from Tantalus, a character in Greek mythology, a Phrygian king who having offended the gods was condemned to suffer continual hunger and thirst. Yet delicious fruits were suspended just beyond his reach, and he was chained to a rock in the midst of a lake where the water always receded as he bent his head to drink. Homer tells the story thus in the Odyssey (Book XI.): "And I, Ulysses, beheld Tantalus standing in a lake, and it approached his chin.

But he stood thirsting, and he could not get anything to drink; for, as often as the old man stooped, so often the water, being sucked down, was lost to him, and the black earth appeared around his feet. And trees shed down fruit from their tops,—pear trees and apples and pomegranates yielding glorious fruit; but when the old man raised himself up to pluck some with his hands, the wind swept them away up to the dark clouds."

Our English word *tantalize* and its derivatives all come from Tantalus. There is in Lydia, on the north coast of the Gulf of Smyrna, a tumulus called the "Tomb of Tantalus."

152. THE PYTHIUM.

The most famous oracle of the Greeks was that of Apollo at Delphi. There was at Delphi a chasm in the earth called the Pythium, from which issued a sulphurous vapor. The priestess of the temple, called Pythia, was placed upon a tripod over the mouth of the cavern. While under the influence of this intoxicating vapor, the priestess was said to be inspired by Apollo with the gift of prophecy. Her incoherent utterances were interpreted by the priests in such a way as to admit of a double meaning; if those consulting the oracle were disappointed in the result of the prophecy, the priests could fall back upon their having failed to interpret the words of the prophecy aright. The original name of the place was Pytho. The name Delphi does not occur in the poems of Homer, but he mentions that Agamemnon consulted the oracle at Pytho. The Pythian games were celebrated at Delphi every four years, the first occurring in 586 B. C.; the city became opulent and the state independent, thanks to the revenue derived from the games

and from its oracle. Whoever wanted to consult the oracle had to take rich presents to the temple of Apollo and to go through a great many ceremonies before he could expect to receive an answer. Crœsus, King of Lydia, enriched the temple greatly; the oracular response to his asking "Shall I cross the Halys?" (that is, go to war with Cyrus) was, "If Crœsus crosses the Halys he will destroy a great Empire!" That Empire proved to be his own. Xerxes sent an army in 480 B. C. to plunder the temple of its riches, but their endeavor was miraculously defeated. The Delphic oracle was finally silenced by Theodosius the Great (379–395 A. D.); the modern town of Kastri occupies the site of ancient Delphi, and a little above Kastri is a cave of immense depth, supposed to be the ancient Pythium. Oracles were consulted by the Greeks on all important occasions, and the "will of the gods" was held to be sacred and inviolable. The most celebrated oracles were those of Apollo at Delphi and Delos, and that of Jupiter at Dodona. Besides the Pythian games of Greece, there were three other public games; the Olympic, the Nemean, and the Isthmian. The contests were running, leaping, throwing the quoit, boxing and wrestling, horse-racing and chariot-racing; then there were the contests among musicians, poets, artists and philosophers. These games drew together people from all parts of Greece and many from foreign countries; the effect of the games was to stimulate the national spirit and to unite the people of Greece in a closer bond. The Olympic Games in honor of Jupiter were celebrated every fifth year, the four intervening years forming an Olympiad, and by these Olympiads the Greeks computed time; the first Olympiad dates from 776 B. C. The victors in the Olympic Games were crowned with wreaths of olive. The Pythian Games

were celebrated every fifth year (in the second of every Olympiad) near Delphi, in honor of Apollo. The victors were crowned with laurel. The Nemean Games, which were instituted by Hercules, were celebrated every third year at the town of Nemea. The victors were crowned with ivy or parsley. The Isthmian Games were celebrated near the Isthmus of Corinth (whence they derive their name) every third year, and afterwards every fifth year. The victors were crowned with garlands of pine leaves. These Grecian gymnastics suggested to Milton his grand description of the unarmed youth of heaven exercising heroic sports—

"As at the Olympian games or Pythian fields."

153. "THE BISHOP OF SODOR AND MAN." "THE MANX LAWS."

The word Sodor is an abbreviation of Sudoreys (South), which was a term used by the Norwegians to distinguish the Hebrides, or Southern Islands off the coast of Scotland, from the Orkney or Northern Islands.

The bishopric of these Sudoreys was once associated with that of the Isle of Man, an Island which lies between England and Ireland, hence arose the double title of "Sodor and Man." The Hebrides or Sudoreys, are now included in the ecclesiastical system of Scotland, and the true Bishop of Sodor is the Scotch Bishop of the Isles. But the title "Bishop of Sodor and Man" is still retained by the Bishop of the Isle of Man, being akin to the old claim, only abandoned in 1801, whereby the Kings of England called themselves also Kings of France. This bishopric is said to have been founded by St. Patrick in 447. As it is now an independent bishopric, the Bishop of "Sodor and Man" has no

seat in the House of Lords, not being counted as one of the English bishops. The history of the Isle of Man is interesting. The Manx language is still spoken, though English is generally understood. The present constitution and many of the laws, called the Manx laws, are the same as adopted in the sixth century. By the Manx laws they still imprison for debt even to the amount of one shilling. And strange to say the stealing of a hen is more severely punished than stealing an ox. There was some reason for this strange enactment. All the oxen on the island were not more than a dozen, and these could not be easily hidden or carried off, while poultry were numerous and could be easily disposed of or eaten up. The legislative body is styled the "Court of Tynwald." It consists of the Lieutenant Governor and Council, and the House of Keys (or Keepers). The "House of Keys" was formerly self-elective, but in 1866 an act was passed establishing an election by the people every seven years. The Isle of Man is thus to a certain degree independent of the English Parliament. But a bill must be acted upon by both branches of the legislative body and then transmitted to England for the Royal assent, and must be promulgated from Tynwald Hill in both the English and the Manx language before it can become a law.

154. "THE GREAT UNKNOWN."

It was many years before "The Great Unknown" was identified as "The Wizard of the North." The bewitching "Lay of the Last Minstrel"; the greater poem, "Marmion"; the chivalric, picturesque "Lady of the

Lake," had won for Sir Walter Scott the title "Wizard of the North," and also "The Great Modern Troubadour," in the early part of the present century; but when, in 1814, a prose novel appeared, called "Waverley," published anonymously, and followed by a perfect flood of successors, the whole kingdom rang with the fame of "The Great Unknown." Popular curiosity was excited; it became the fashion to buy and read his books as soon as they appeared (and they averaged two a year), so as to be able to discuss, at social gatherings, the internal evidences of their authorship.

The secret was well kept; Sir Walter, who all his life had been storing up material and training his mind to such habits of concentration that he could work at all odd moments and in the midst of interruptions, was able to turn out volume after volume, with a rapidity that made even his confidential associates doubt their senses. His *incognito* was all the more perfectly preserved in that he kept open house at Abbotsford, devoting a fair share of his time to entertaining guests, visiting his neighbors, superintending building and gardening operations about his place, etc., etc. It was not until the financial embarrassment of his publishers, and the disclosure of his name among others on their books, that the positive identity of the authorship of "The Waverley Novels" was forthcoming. Even after that, there were many who positively refused to believe the truth. The case of Scott furnishes one of the many notable illustrations of the power of deceiving the public in literary matters. The following list, including historical epochs and dates, gives us some idea of the works which made "The Great Unknown" the wonder of his Age—a many-sided man beyond all his contemporaries.

1. HISTORICAL.

TITLES.		EPOCHS.	DATES.
Waverley,	Scottish.	Pretender's Attempt,	1745.
Old Mortality,	"	Rebellion of the Covenanters,	1679.
Legend of Montrose,	"	Civil War,	1645.
The Abbot,	"	Mary, Queen of Scots,	1568.
The Monastery,	"	Mary, Queen of Scots,	1559.
Fair Maid of Perth,	"	Reign of Robert III.,	1402.
Castle Dangerous,	"	Black Douglas,	1306.
Ivanhoe,	English,	Richard Lion-Heart,	1194.
Kenilworth,	"	Reign of Elizabeth,	1575.
Fortunes of Nigel,	"	Reign of James I.,	1620.
Peveril of the Peak,	"	Reign of Charles II.,	1660.
Betrothed,	"	Welsh Wars,	1187.
Talisman,	"	Richard Lion-Heart,	1193.
Woodstock,	"	Civil War and Commonwealth,	1652.
Quentin Durward,	Continental.	Louis XI. and Charles the Bold,	1470.
Anne of Geierstein,	"	Epoch of Battle of Nancy,	1477.
Count Robert of Paris,	"	Crusaders at Byzantium,	1090.

2. SOCIAL LIFE.

TITLES.	DATES.	TITLES.	DATES.
Guy Mannering,	1750.	The Pirate,	1700.
Antiquary,	1798.	St. Roan's Well,	1800.
Black Dwarf,	1708.	Red Gauntlet,	1770.
Rob Roy,	1715.	Surgeon's Daughter,	1750.
Heart of Midlothian,	1751.	Two Drovers,	1765.
Bride of Lammermoor,	1700.	Highland Widow,	1755.

The narrative poems of Scott were written between the years 1805 and 1815; his splendid series of prose fictions known under the name of the Waverley Novels, twenty-nine in number, were written between 1815 and 1830 his works as a whole forming a great epoch in modern literature. In character Sir Walter Scott was almost perfect, an honor to his age, to his country, and to mankind. He died at Abbotsford September 21st, 1832, aged sixty-one years.

155. "THE LEANING TOWER OF PISA."

Fergusson, in his history of Architecture, says: "There is perhaps no question of early Christian archæology involved in so much obscurity as the introduction and early use of towers." They were erected long before the introduction of bells, for it is clearly ascertained that bells were not used in Christian churches until the time of Pope Adrian I., 772–795. This remarkable tower, of pure white marble, was one hundred and seventy-six years in building (1174 to 1350). It rises in eight stories to a height of one hundred and eighty-five feet, is over fifty feet in diameter, and inclines thirteen feet from the perpendicular. The lower story is a very substantial basement for the vast superstructure; its walls are 13 feet thick and 35 feet high. The six stories above this average 20 feet in height, each being surrounded by an open arcade. The whole is surmounted by a small circular tower, 27 feet in height, in which hang seven bells. The largest bell weighs 12,000 lbs., and all are so placed as to help counteract, by their gravity, the leaning of the tower. The extreme summit is reached by an ascent of 330 steps, and one is well repaid for the exertion by the beautiful and extensive view which the tower commands. The long dispute, as to whether or not the inclination of the tower was intentional, has never been settled. The common opinion has been, that when the building had reached the third story the ground sank and with it one side of the tower; that the architects then planned the remaining five stories so as to throw the greatest weight upon the opposite side and thus insure stability. There is high authority for this opinion, and few of the traveling public stop long enough to investigate the opposite but much more reasonable theory of intentional inclination.

That this latter is the true theory is very conclusively shown in an article in Scribner's Magazine, 1874, entitled "A Lost Art;" also in Ruskin's "Seven Lamps of Architecture," "The Lamp of Life." In both of these articles the principle of subtle architectural illusion is clearly set forth. Nor were the Pisan architects the originators of this art. Close observation and actual measurements will reveal the fact that perspective illusion was not confined to Pisa, but was practiced on a most extensive scale throughout Italy and Europe, in the Middle Ages. It was not until 1837 that the horizontal curves of the Parthenon at Athens were discovered by Mr. Pennethorn, although such curves are prescribed in Vitruvius, the only antique architect whose writings have come down to us. Pisa entertained for a long time the most intimate commercial relations with the Greek civilization of the Byzantine Empire. For eighty years of the eleventh century, from the close of which the cathedral of Pisa dates, the Doge of Pisa was also Duke of Athens. In the great Pisan buildings, then, we are dealing with Greek architecture, and the established facts, on their part, of intentional inclination, intentional obliquity, and intentional curves, to heighten architectural effects by optical illusions, make shipwreck of the theory of sinking foundations. The article referred to in Scribner points out these irregularities in the Cathedral and the Baptistery of Pisa so clearly, that the merest amateur may for himself discover, by following the lines of colored marble, that the Cathedral façade leans towards the Baptistery, and that there is a very perceptible inclination of the Baptistery itself. The Leaning Tower is therefore but an extreme phase of the Pisan irregularities in architecture, and not an immense superstructure built upon a sunken founda-

tion, which may at any moment continue to sink and thus wreck one of the seven wonders of the modern world.

(*See Pisa Cathedral.*)

156. "WHEN YOU ARE AT ROME DO AS THE ROMANS DO."

This phrase is of very ancient origin and is traceable in Church history to St. Austin, who cites it as the advice of St. Ambrose on the subject of Sabbath keeping, in regard to which the practice of Milan and of Rome differed.

Rome, and some of the Western churches, kept the Sabbath as a fast day; but at Milan the ancient custom still continued of keeping Saturday a festival. So that even in Lent, as St. Ambrose himself assures us, "not only the Lord's Day, but every Sabbath, except the great Sabbath before Easter, were observed as festivals and days of relaxation." This differing custom of the churches gave rise to much trouble among conscientious Christians.

To answer a scruple which perplexed his mother, Monica, St. Austin went to St. Ambrose upon the subject, who told him he could give no better advice than to do as he did—"When I am at Rome I fast as the Romans do; when I am at Milan I do not fast. So likewise you, whatever church you come to, observe the custom of the place, if you would neither give offence to others, nor take offence from them."

157. LIBERUM VETO.

The destruction of Polish nationality is perhaps more directly due to the law called the "liberum veto" than to any other single cause. This law, passed in the time of Casimir II. (1177–1194), gave any member of the Polish Diet the right, by his single veto, to bring the action of the whole diet to a stand-still. It was impossible for a Pole to submit to anything which was not of his own choosing, therefore every decision of the Diet had to be unanimous in order to be valid.

There is, or was, in the Polish character, a wild pride —an undisciplined feeling of independence—independence without obedience, a delight in the one-man power, a wrong idea of freedom—freedom without duty; and Polish history is the Nemesis for this fault. In 1572 Poland became an elective monarchy: and this circumstance is apparently the principal cause of many of the great misfortunes which befel the Polish nation.

Owing to the "liberum veto," upon every election of a king, there came a period of violent and stormy debate, ending often in bloodshed. Even when, after months of debate, intrigue, fighting and manslaughter, the assembly approached to unanimity, one disagreeable member, at the last moment calling out into the hall his veto (*I forbid*) could produce the most enormous results and utterly defeat the candidate. Thus it came to pass that internal jealousy, rivalry and dissension, split the nation into as many parties as there were families of nobility. The end began in 1763, and Poland was ripe for the fall. The abolition of the "liberum veto" and the establishment of an hereditary monarchy came too late; the first, second, and third partitions of Poland followed in quick succession, and Russia, Prussia and Austria divided the spoils.

The *Liberum veto* was the rule of a minority carried to the farthest extreme, even to a minority of one.

The Poles made a gallant but unavailing struggle against dismemberment—they were overpowered by superior numbers. In an engagement October 10th, 1794, the distinguished Polish patriot, Kosciusko, fell, covered with wounds, exclaiming "Finis Polonia!" ("*It is the end of Poland!*"). Kosciusko, however, rose again, came to America, survived till 1817, and has a monument at West Point. In 1795 the end came, and the very name of Poland was changed. The Poles rose in rebellion in 1831, in 1846, and in 1863, but they were defeated each time after bloody battles, and thousands were sent as exiles to Siberia. The Russians are still trying hard to Russianize the Poles by changing their language and customs; but so far with little success. In 1867 an American traveler in Poland asked a lady in a railway car the Polish word for the sun. She was at first silent, but at length whispered the name in his ear, and said, "Here in Wilna we are forbidden to speak our native language, and if my children in the street are heard to utter a Polish word, they are seized by the police and whipped."

158. CHILDE HAROLD, CANTO IV.

"Ours is a trophy which will not decay
With the Rialto; Shylock and the Moor,
And Pierre, cannot be swept or worn away."

Stanza IV.

The Rialto, rendered immortal by the genius of Shakespeare, is the largest and finest bridge in Venice. It connects the island of Rialto with the isle of St. Mark, across the Grand Canal. The present marble structure dates

from 1588; it is a single span of 91 feet, 24½ feet above the level of the water. The width of the bridge is 72 feet, divided into three passage-ways and two rows of stores; the central street is 21 feet 8 inches wide, and each of the two side ones 11 feet; there are twenty-four stores, tastefully arranged with dainty wares. The bridge and the street leading to it form the principal business thoroughfare of Venice.

Bridges broad enough for a row of shops on each side of their roadway are now rare. In mediæval Europe they were common. A guard or gate at each end of a bridge made the shops secure from burglars. Water was easily procured, and they faced the street where all persons who would cross the stream must perforce congregate. Besides the Rialto, the Florentine Ponte Vecchio is another survival of the ancient inhabited bridges.

"Shylock, the Jew," is one of the principal characters in Shakespeare's "Merchant of Venice;" "The Moor" is "Othello, the Moor of Venice," also Shakespeare's; "Pierre" is a blunt, bold, outspoken man, in "Venice Preserved," by T. Otway, who heads a conspiracy to murder the Venetian senators.

159. THE OLDEST RUIN.

The oldest ruin in Rome is a fragment of the wall which Romulus built to enclose the city. It dates, therefore, back to 753 B. C., according to the accepted Latin chronology. The best account of it may be found, with photographic pictures of the most characteristic parts, in John Henry Parker's "Archæology of Rome." "Palatine hill," says this author, "has been so long built over, and the buildings renewed so many times, that it is difficult to

see the original plan. Nevertheless, the demolition of the buildings, and the recent excavations, have brought a great deal of it to light." Proofs of the antiquity of the ruined wall of Romulus are manifold, and all the recent discoveries by excavation combine in the opinion of advanced scholars, to prove the substantial truth of the first book of Livy. Besides the wall of Romulus, there are but few relics of the kingly period in Rome. The most important of these are the Mamertine prison and the Cloaca Maxima. The Mamertine prison is situated beneath the Church of St. Giuseppe, and consists of two cells, one above the other, excavated in the tufa rock. The researches of Mr. J. H. Parker and other antiquarians (1870–71) have shown that these cells led into much more extensive prisons, capable of holding hundreds of prisoners. A flight of steps leads down from the church to the upper cell, which is fitted up as an oratory, for tradition has given a certain sanctity to the Mamertine prison. Here, it is asserted, St. Peter was confined during the reign of Nero; the pillar to which he was chained is shown, and the fountain which miraculously sprang up that he might baptize his jailers.

The lower cell seems to have been a quarry, and its only opening is the one through which the stones may have been drawn up. The cell is in the form of a hollow globe, twenty feet in diameter. It is hardly possible to imagine a more horrible dungeon, and yet it must be there that Jugurtha was starved to death, as well as many other notable state prisoners. This pit, with no outlet except a bottle neck, was a twin sister to the dungeon into which Jeremiah was let down with cords, and which might well have inspired his lamentations.—Jer. xxxviii. 6. The Cloaca Maxima is the famous drain built by Tarquinius Priscus, fifth King of Rome, to dry the marsh

lands of Velabrum. It extended from the River Tiber to the Forum, and is still used, after a lapse of more than 2400 years, for the purpose for which it was originally intended. Strabo tells us that the Cloaca was of sufficient height to admit a wagon laden with hay. Agrippa, who cleaned out the Cloaca, navigated the whole length in a boat. The mouth of the Cloaca is visible on the river a little to the right of the Temple of Vesta. While these are the oldest ruins of Roman work, there are no monuments in the city of such undoubted antiquity as the twelve Obelisks, which the various emperors brought from Egypt, as memorials of their triumphs, and which the popes have so judiciously applied to the decoration of the city, each closing a vista.

160. NEAREST FIXED STAR.

Dr. Gill, Her Majesty's astronomer at the Cape of Good Hope, lecturing at the Royal Institution, dealt with the difficult subject of fixed stars and their distance from the earth as demonstrated by recent researches. He says, "So far as all existing researches go, Centauri is the nearest of the fixed stars. To get some idea of its distance, we will imagine a railroad reaching from the earth to that luminary traveling at the rate of sixty miles per hour, it would take forty-eight million six hundred and sixty-three thousand years for the train to reach this nearest star." If this calculation be correct, it affords a new and most striking proof that "Truth is stranger than fiction."

161. CELIBACY OF ROMAN CATHOLIC PRIESTS.

Notwithstanding the divine commendation of marriage given in the Jewish Scriptures and in the New Testament (Heb. XIII., 4), the opinion had become prevalent, even before the time of Christ, that celibacy was favorable to holiness. Among the Jewish sect of the Essenes, accordingly, a life of celibacy was held in the highest esteem. In the first Christian churches every one was left at liberty to marry or not as he thought fit, but the objection to those who married a second time had become so general that the Apostle Paul counseled such Christian converts as were in widowhood to remain so. In the second century after Christ, the unmarried life was very generally extolled; accordingly (although there was no express law against the marriage of clergy) many, especially of the bishops, remained unmarried; a second marriage, in their case, was already strictly prohibited. As the Bishops of Rome rose in consideration, and gradually developed a firmer church government, they called upon all who belonged to the clerical order to live for the Church alone, and not marry. It was not until the sixth century, however, that Provincial synods began expressly to interdict marriage on the part of the clergy. The Council of Tours (566) and the Emperor Justinian passed stringent edicts in regard to the celibacy of the clergy, but the Greek Church steadily opposed these laws; the council held at Constantinople in 692, declared, in opposition to the Church of Rome, that priests and deacons might marry according to ancient custom and the ordinance of the Apostles. The orthodox Greek Church has continued to adhere to this decision, but a priest or deacon is not allowed to marry a second time, and only an unmarried priest can be chosen as bishop or patriarch. For several

centuries the Church of Rome continued its endeavors to enforce the law of celibacy on its clergy, but with only partial success, until the time of Gregory VII.; in a council held at Rome in 1074, a positive decree was passed, forbidding the clergy to marry, under the penalty of excommunication. The decree met with the most violent opposition in all countries, but Gregory succeeded in carrying it out with the greatest rigor. The leading Reformers declared against the celibacy of the clergy as being without the warrant of Scripture, and Luther set the example of marrying; this step was not without its effect upon the Roman Catholic clergy, and the contest has been renewed again and again in every century; in fact, every attempt at innovation within the Church of Rome is connected with an attack on celibacy, the abolition of which would deeply affect the constitution and position of that church. A bull of Pope Pius IX., in 1847, added fresh stringency to the law of celibacy and greater condemnation to its infringement.

162. THE SORBONNE.

The Sorbonne, one of the most famous of the educational institutions of Paris, is generally associated with the name of Cardinal Richelieu, its great patron. It was founded, however, in the thirteenth century, by Robert de Sorbon, the chaplain and confessor of St. Louis, and was designed to afford poor students the opportunity of perfecting themselves in science and theology. Many of the most eminent Frenchmen of the sixteenth and seventeenth centuries were graduates of the Sorbonne. Tradition says that when it was at the height of its celebrity, a candidate for its diploma was required to sustain

himself in argument against twenty assailants, who beset him in turn from five in the morning until seven at night. When the author of Hudibras would exalt our ideas of his hero's subtlety and resourcefulness, he says :—

> "That he a rope of sand could twist
> As tough as learned Sorbonist."

Richelieu was a pupil at this institution, and under his patronage, when at the head of the government, it was enlarged and completely reconstructed. Public lectures are now delivered there gratuitously by the first scholars of France, to which students, rich and poor, flock from all parts of the country.

163. PERPETUAL LAMPS.

The "perpetual" or "eternal" lamps of the ancients were sepulchral lights. The idea is supposed by some archæologists to have originated in the East; but it is chiefly in connection with the ancient Roman tombs that we read of the discovery of such lamps. The Romans evidently placed lights in the mausoleums of their friends and relatives which, according to legend and tradition, continued to burn, without waste and in defiance of natural laws, as long as the air was excluded from them. But upon opening the tomb, the rare and apparently supernatural flame was extinguished. This circumstance furnished the poet Cowley with a simile in describing the violent death of Ammon by the hands of Jonathan :—

> "'Twixt his right ribs deep pierced the furious blade,
> And opened wide those secret vessels where
> Life's light goes out when first they let air in."

It is asserted that about the middle of the sixteenth century, during the pontificate of Paul III., an ancient tomb was discovered in the Appian Way at Rome, which from the inscription upon it was supposed to be the burial place of Cicero's daughter Tullia. In this sepulchre was found the body of a woman and also a lighted lamp, which, if the story be true, must have been burning for at least 1550 years. But as soon as the air of the tomb was influenced by the exterior air, the light was extinguished and the body fell into a shapeless heap of dust.

Another tradition describes an event four or five centuries earlier, when a peasant in the neighborhood of Rome, happening to dig a little deeper than usual in a field he was cultivating, came upon the body of a man taller than the city wall, enclosed in a stone coffin, with an inscription which identified the corpse as that of Pallas, the son of Evander, mentioned by Virgil. It must have been lying there for more than 2200 years. Over the head of the corpse was a lamp, burning. William of Malmesbury, whose history contains an account of this matter, says that the lamp was "constructed by a magical art, so that no violent blast, no dripping of water could extinguish it. While many were lost in admiration, some person made an aperture beneath the flame with an iron style, which introducing the air, the light vanished."

Since there are reasonable historic doubts as to the existence of Pallas, and anatomical doubts as to the fact of a man growing taller than the city walls, it will not do to place too much confidence in this story, including the reference to the perpetual lamp.

Solinus, a Latin writer of the first century of the Christian era, tells us of a lamp which was found in a

tomb after burning for more than fifteen hundred years, and which fell into dust in the hands of those who took it up. It is said that several of these lamps have been discovered in the territory of Viterbo in Italy, of which that of Olybius Maximus of Padua is the most celebrated. This had remained burning 1500 years. Two phials, one of gold and one of silver, both filled with a clear liquor, nourished, without any sensible diminution, a lamp placed between them, or, as some say, under them.

Bailey, in his English Dictionary of 1730, says that at the dissolution of Monasteries in the time of Henry VIII. (1509–1547), there was a lamp found which had burned in a tomb since about 300 A. D., or nearly 1200 years. "Two of the subterranean lamps," he adds, "are to be seen in the Museum of Rarities at Leyden in Holland." Shakespeare makes his Pericles speak of "Age-remaining lamps" in connection with funeral observances, and Spenser refers, in describing a wedding rite, to the hiding of a sacred lamp in a secret chamber,

> "Where it should not be quenched, day or night,
> For feare of evil fates, but burnen ever bright."

The ancients had various quaint recipes for the preparation of these lamps. One prescribes, for filling them, "the oiliness of gold," resolved by art into a liquid form.

Trithenies, a learned German ecclesiastic of the fifteenth century, discovered by experiment a compound of flower of brimstone, borax and spirits of wine, which would burn many months without wasting. Athanasius Kircher, a German Jesuit of the seventeenth century, mentions a method of making lamps with indestructible asbestos wicks, and an attachment whereby the flame is

reduced back into wax and reburned, so that the supply of fuel could never be exhausted. Furtunio Liceto, a Genoese physician of the same period, contended that the ancients knew a secret process for making an inconsumable oil, or for so constructing their lamps that, as they burned, the smoke condensed automatically, and resolved itself into oil again. The old romance of "Virgilius," purporting to describe the wonderful feats of the poet Virgil, tells how the latter placed a lamp of glass on a "mighty marble pillar;" it burned constantly without going out, and nobody could put it out, but it lighted the whole city of Rome. This lamp burned for the space of 300 years or more, and then was extinguished, not by a human hand, but by the mechanical figure of an archer which the poet had set up near his lamp, and which a frivolous girl disturbed, with this disastrous result.

The effort to restore the lost art of making perpetual lamps ceased when alchemy gave place to science.

The superstition flourished greatly at the time of the founding of the secret order of Rosicrucians (*q. v.*), and it was firmly believed by many of his contemporaries that the founder of the society had discovered the secret; but, like the other stories which have been referred to in the foregoing lines, this lacks any evidence that would appeal to the practical mind of the severely matter-of-fact age in which we live. Could we be sure that natural gas is inexhaustible, "perpetual lamps" would no longer be impossible.

164. MONS MEG.

On the highest esplanade of the Castle of Edinburgh, three hundred and eighty-three feet above the sea, stands the celebrated old cannon "Mons Meg," made at Mons in Brittany in 1486. It figured in so many battles and other historic events, that the Scottish people have placed it there as a national relic. In one of the rooms of the old castle are kept the ancient crown, sceptre, and sword of state of Scotland. Edinburgh was named Edwin's Burgh for Edwin, King of Northumbria, who lived there in the seventh century. It is now often called the "Athens of the North."

165. THE BATTLE OF SYRACUSE.

The battle of Syracuse, B. C. 413, between the Syracusans and the Athenians, is accounted the second decisive battle of the world. The city of Syracuse was the stronghold of the island of Sicily; the Athenians laid siege to it by land and by sea, and would have made an easy conquest but for the aid rendered by Sparta to the Syracusans. Arnold says of this battle: "The Romans knew not how deeply the greatness of their own posterity, and the fate of the whole Western world, were involved in the destruction of the fleet of Athens in the harbor of Syracuse. Had that great expedition proved victorious, the energies of Greece during the next eventful century would have found their field in the West no less than in the East; Greece, and not Rome, might have conquered Carthage; Greek instead of Latin might have been at this day the principal element in the language of Spain, of France, and of Italy; and the laws of

Athens, rather than of Rome, might be the foundation of the law of the civilized world." Thus this battle of Syracuse forms a decisive epoch in the strife for universal empire which engaged all the great states of antiquity successively. Athens in this battle made one bold throw for the dominion of the Western world; failing in this, her career of conquest was forever checked. At Marathon she had been struggling in self-defence; at Syracuse she was an ambitious invader.

By the capture of Syracuse all Sicily would have been secured to her. Then Carthage and Italy were within reach; nor did the known world at that time contain a power capable of checking the growing might of Athens, if Syracuse had been won. The die was cast and the game was lost; never was defeat more decisive, or revenge more terrible. The Athenians who escaped death were either imprisoned in cells of the labyrinth one hundred feet below the surface of the ground, or sold into slavery. The labyrinth used as a prison for the immense number of Athenians was originally the limestone quarry out of which the material for building Syracuse had been taken. It can be visited by tourists. The entrance is by a narrow passage beneath the Convent of Cappuccini, where permission to explore its cavernous recesses must be obtained. It has been thus described by J. A. Symonds: "The Latomia de' Cappuccini is a place which it is impossible to describe in words, and of which no photographs give any notion. Sunk to the depth of a hundred feet below the level of the soil, with sides perpendicular and in many places as smooth as though the chisel had just passed over them, these vast excavations produce the impression of some huge subterranean gallery, widening here and there into spacious halls, the whole of which has been unroofed and opened to the air

of heaven. It is a solemn and romantic labyrinth, where no wind blows rudely, and where orange-trees shoot upward luxuriantly to meet the light. The wild fig bursts from the living rock, mixed with lentisk shrubs and pendant caper-plants. A light yellow, calcined by the sun to white, is the prevailing color of the quarries. But in shady places the limestone take a curious pink tone of great beauty, like the interior of some sea-shells. Yet this garden was once the Gethsemane of a nation, where 9000 freemen of the proudest city of Greece were brought by an unexampled stroke of fortune to slavery, shame, and a miserable end. Here they dwindled away, worn out by wounds, disease, thirst, hunger, heat by day and cold by night, heart-sickness, and the insufferable stench of putrefying corpses. The pupils of Socrates, the admirers of Euripides, the orators of the Pnyx, the athletes of the Lyceum, lovers and comrades and philosophers, died here like dogs: the dames of Syracuse stood, doubtless, on those parapets above, and looked upon them like wild beasts. . . . . The weary eyes turned upwards found no change or respite, save what the frost of night brought to the fire of day, and the burning sun to the pitiless, cold constellations."

Byron in his "Childe Harold," Canto IV. Stanza 16, perpetuates the story that some of the Athenian prisoners purchased their freedom by repeating verses of Euripides, and on reaching their own country hastened to fling themselves at his feet.

"When Athens' armies fell at Syracuse,
And fetter'd thousands bore the yoke of war,
Redemption rose up in the Attic Muse,
Her voice their ransom from afar:
See! as they chant the tragic hymn, the car
Of the o'ermaster'd victor stops; the reins

Fall from his hands: his idle scimitar
Starts from its belt: he rends his captive's chains,
And bids him thank the bard for freedom and his strains."

Syracuse was the oldest of the Greek colonies in Sicily, having been founded in 734 B. C.

The city was finally destroyed, the buildings burned, and the inhabitants put to the sword by the Saracens in 878 A. D. That portion of the city situated on the island of Ortygia is still inhabited, and the ruins of the old city of Syracuse are exceedingly interesting to intelligent travelers. Regarding one of the captives in the Latomia, or stone quarry, the following story was told. He had come from Athens with some fame as a poet and was therefore brought out of the prison and entertained by the tyrant of Syracuse, who also thought himself a poet and had written thousands of execrable verses He soon began to read his effusions to his Athenian guest, who bore the infliction for a while, but at last started up and was walking off. "Where are you going?" asked the reader. The answer was, "To my cell in the stone quarry!"

166. PRESENT CHARACTERS USED IN MUSIC.

The present characters used in music are a growth; and it is an interesting study to watch this growth from the earliest effort at representing musical thought, down to the present system of notation, which is remarkable for possessing many of the properties of an universal language.

In all civilized countries musical symbols are the same, and musical compositions, when carefully written, receive everywhere substantially the same interpretation. In

ancient times, to record musical ideas was a matter of great perplexity even among those who could express other forms of thought in refined and appropriate language. The earliest attempts at expressing musical sounds on paper were made by Alypius, a Greek, about 400 A. D.; the signs adopted seem to have been the letters of the Alphabet, which, to convey from one mind to another the pitch and duration of the sounds, were placed erect, or inverted, were mutilated, or commingled, or cast into fanciful forms, so that by degrees there were 100 such characters in use. This complicated system yielded in Mediæval times, to a system of *Numes*, which consisted of dots, points, accents, and other such hieroglyphs placed over the words to be sung, without lines or indication of clefs, each mark having a separate value. This system lasted from the 8th to the 12th century. There was quite an improvement in musical notation when, about the tenth century, a single line was drawn over the words and the position of the numes or notes, over and under this line, defined their meaning more distinctly. A second line was afterwards added, one line being made red and having the letter *F* at the beginning of it, the other yellow, with the letter *C*, and from these apparently grew up the clefs *C*, *F*, *G*, of our modern notation. Musical symbols gradually became simplified by an increase of lines, and *numes* changed into what are now called notes. But as late as the 13th and 14th centuries, numberless crooked marks, loops, curves, hooks and wavy lines were used. The earliest use of the four-line staff is to be found in England. The ancient notes belonging to the four-line stave were called large, long breve and semi-breve. The long and *breve* is still used in Church music. The introduction of the present notes, called semibreve, minim, crotchet, quaver, semiquaver,

etc., is ascribed to Jean de Muris, a doctor of the Sorbonne, who made these important additions to musical notation in 1338.

But the man who is honored by historians as "the father of music," as we know it, is Guido Aretinus, a Benedictine monk of the eleventh century. He is credited, at least, with having given an impulse to the study of music such as it had never received at the hands of any one man. Among his other inventions are the names given to the seven notes of the scale used in singing; they were taken from the initial syllables of the lines of a hymn to St. John the Baptist, which was a favorite in Guido's day; running thus:—

Ut queant laxis
*Re*sonare fibris,
*Mi*re gestorum
*Fa*muli tuorum;
*So*lve polluti
*La*bii reatum,
*Sa*note Johannes.

In later times the *Sa* was changed into *Si* and thence into *Ti*, and *Ut* into *Do*, excepting in France. In Arezzo, Italy, where Guido is supposed to have been born, a statue of him was dedicated, on the 2d of September, 1880, the date being pronounced, by some recent authorities, the nine hundredth anniversary of his birthday. Also, a portrait of him hangs on the wall of the refectory in the Monastery of Avellana, bearing the inscription, "Beatus Guido, inventor musicæ." The earliest note printing from movable types was by Ottavino du Petruccio, in 1466, but the neat printing of modern music belongs to the present century.

167. THE LOST ARTS.

By the "Lost Arts," we understand "Tyrian Purple" (*q. v.*), "Damascus Steel," and "Malleable Glass." "Damascus Steel" refers to sword blades of the highest excellence, formerly made at Damascus, in Syria. They have been famous, ever since the time of the Crusades, for their beautifully watered and lined appearance, as well as for their fine temper, which enables them (according to mythical story), when skilfully handled, to cut through bars of iron as well as through the finest film floating in the air. It is said that a blade of this steel can be bent into a hoop and fly back to its original shape without injury. The secret of the manufacture is still unknown, but it is said that Russia has recently produced swords which equal the Damascus blades in beauty and temper. Sir Walter Scott, in "The Talisman" (Chap. XXVII.), contrasts the swords of Richard and Saladin. Richard's sword severed a bar of iron into two pieces as easily as a woodsman would cut a sapling with a hedging-bill. The scimitar of Saladin (marked with ten millions of meandering lines, which showed how anxiously the metal had been welded by the armorer) cut through a cushion of silk and down, and afterward a gossamer veil, so dexterously that both veil and cushion seemed rather to fall asunder than to be divided by violence.

On the subject of malleable glass nearly all of the scientific men of our day are very sceptical, and they claim that, in the true sense of the word, it is an utter impossibility. References to malleable glass may be found in the writings of the ancients. As early as the reign of Tiberius, an adventurer claimed to have invented malleable glass; in proof of his claim, he threw down a vase, which was only dented, and which he readjusted with

a hammer; this invention is said to have been twice reproduced in modern times; once by an Italian at the court of Casimir, King of Poland. In the third century appeared the diatreta or bored vase, consisting of cups (poucla), having externally letters or net work in bold relief, which must have been hollowed out with a tool, involving great labor. One vase of this class, bearing the name of Maximianus (286–310 A. D.) fixes their age. The iridescence of ancient glass which has been unearthed at various periods, was produced by the action of the moisture of the earth in which it had lain for centuries. It is due to a process of decomposition of the glass by which minute scales were formed on its surface. Some beautiful specimens are exhibited in the museums of Europe. Nothing has ever been artificially produced in glass that approaches the gorgeous display of colors painted by Mother Earth.

The iridescent glass of to-day is produced by placing plain glass in an oven, into which certain acids are introduced; the fumes of the acids are deposited on the surface of the glass at a high temperature (almost melting point), producing permanent iridescence.

168. ANIMALS ADMITTED TO HEAVEN.

According to the Moslem's creed, ten animals besides man are admitted into Paradise. 1. The dog Kratim, of the Seven Sleepers of Ephesus. The story of the dog is told in Gibbon at the close of Chapter XXXIII., Note 47. He calls the dog's name Al-Rakim; that is, the stupid. 2. Balaam's ass, which reproached the disobedient prophet; Numbers XXII., 28. 3. Solomon's ant, which reproves the sluggard; Proverbs VI., 6. 4. Jonah's whale;

Jonah II., 10. 5. The ram of Ishmael, caught by the horns and offered in sacrifice instead of Isaac; Genesis XXII., 13. 6. The ass on which the Queen of Sheba rode when she visited Solomon. 7. The camel of Saleb; the word *Saleb* means *cross;* and the camel of Saleb was marked with that sign. 8. The cuckoo of Belkis,—Belkis was the Queen of Sheba; the cuckoo, her carrier dove. 9. The ox of Moses. The ox of Moses was the one with the tongue and tail of which he brought to life a dead man. 10. The animal called Al-Borak, which conveyed Mahomet to Heaven. *Al-Borak* is Arabic for *lightning.*

The ass on which our Saviour rode to Jerusalem is sometimes added or substituted.

169. JANUARY.

Our month January is named after Janus, a word allied to Janua—a door—in Latin, the god of the opening year, who presided over the commencement of every undertaking; he was a Roman god, unknown to the Greeks. It was not until the eighteenth century that January was universally adopted as the first of the year, although the Romans had observed it from the time of their second king, Numa Pompilius, whose reign terminated 672 B. C. The civil year of Christian countries corresponded to the ancient Jewish year, which opened with the 25th of March. In England, it was not until 1752 that the 1st of January became the legal first day of the year; before that time, it was customary to express dates between the 1st of January and the 25th of March thus, January 30, 1648–9, meaning that according to popular calculation it was the year 1649, but that legally it was 1648. In Scotland the change was adopted by James VI. in 1600.

It was adopted in France in 1564; in Holland, Protestant Germany, and Russia, 1700, and in Sweden in 1753. The Church, or Ecclesiastical, year begins with the First Sunday in Advent, which is counted back from the date of Easter Sunday for the same year. (For finding that date see "Golden Number.") It has been suggested, that, as the seasons divide the year into four quarters, it would be well to begin them at the four solstitial points, viz.: Winter, with the Winter Solstice, December 21st; Spring, with the Vernal Equinox, March 21st; Summer, with the Summer Solstice, June 21st; and Autumn, with the Autumnal Equinox, September 22d. The riddle of the year is as ancient as the Greek anthology. "There is a father with twice six sons; these sons have thirty daughters apiece, partly colored, having one cheek white and the other black, who never see each other's face nor live above twenty-four hours." It will be observed that England was about the last country which accepted the modern mode of commencing the New Year. This fact is one of a thousand illustrations of the conservative character of the English mind,—unapt to change, and satisfied that some hidden wisdom must lie concealed in a usage that has once been established.

170. "THE WALTER SCOTT OF THE MIDDLE AGES."

John Froissart (born 1337, date of death unknown,) has been called the "Walter Scott of the Middle Ages." His "Chronicles" present a brilliant and life-like picture of the fourteenth century and form the most important written historical monument of the Middle Ages that has come down to us. He traveled in Flanders, France, Scotland, Italy, and other countries, and his "Chron-

icles" are the result of his own observations. They are not considered reliable as history, but are valued as a faithful portrayal of the condition of places, customs and manners of the people during his time. The "Chronicles" embrace all of western Europe. Froissart was a Churchman and a scholar. Living as he did, in unsettled times, before nationality had become well developed, he was destitute of patriotism, and therefore the more reliable as a cosmopolitan chronicler. Though Froissart is much better known as a historian than as a poet, yet his poetical productions are numerous. They remain, however, mostly in manuscript, in the Bibliothèque Royale, in Paris.

171. THE MOABITE STONE.

The traditions of the ancient world ascribe to Phœnicia the glory of the invention of letters. The only living representative of the Phœnician alphabet in a book is the Samaritan Pentateuch, the Sacred Script of the few families who still worship on Mount Gerizim. With this exception, the alphabet is known to us only by inscriptions which have been discovered. Of these there are two varieties, the Moabite and the Sidonian. The most important relic of the first is the celebrated Moabite Stone, discovered in 1868, on the site of the ancient capital of Moab. Portions of it are now preserved in the Louvre. Good impressions have been made of its inscription (in ancient Phœnician), and it is valuable as the oldest specimen of alphabetic writing now known to scholars. It contains every letter of the ancient alphabet but one. It gives an account of the revolt of the King of Moab against Jehoram, King of Israel, 890 B. C. Mesha, King of Moab, set up this pillar in his native city

of Dihon. His inscription is a curious counterpart of the scriptural narrative in II. Kings, third chapter: "It came to pass when Ahab was dead that the King of Moab rebelled against the King of Israel," etc.

172. "THE EXTENT OF HEAVEN."

According to Rev. xxi., 16, "He measured the city with the reed, twelve thousand furlongs. The length, and breadth, and the height of it are equal." Twelve thousand furlongs, or 7,920,000 feet, when cubed equals 496,793,088,000,000,000,000, cubic feet. Divide this by the number of cubic feet in a room of ordinary size, say sixteen feet square, and we find the number of rooms in Heaven to be 121,280,050,781,250,000. In this calculation no allowance of space is made for streets and squares, nor yet for the channel of "the river of the water of life," nor for the trees of marvelous leaves and yet more marvelous fruits. It is an old tradition that, as the Holy Family, on the Flight to Egypt, rested under a palm-tree, cherubs brought them dates. Then the child Jesus bade an angel carry a palm branch up to heaven and plant it there. This palm branch spread into a grove (Palmetum cœleste) which yielded all the palms which John in prophetic vision beheld waving before the throne in the hands of ransomed sinners.

173. BATTLE OF METAURUS, B. C. 207.

The battle of Metaurus, the fourth of the Fifteen Battles, decided the struggle between the Carthaginians and the Romans for universal supremacy. For although the

struggle lasted many years longer, yet Hannibal the Great, persistent enemy of Rome, and the greatest of Carthaginians, exclaimed after this battle, "Rome will be the mistress of the world! I see the doom of Carthage." The Roman historian Livy wrote in no spirit of exaggeration when he termed this struggle "The most memorable of all wars that ever were carried on." Modern historians have marked the similitude between the contest of Carthage and Rome, and that between France and England in the time of Napoleon. Arnold says: "For seventeen years Hannibal strove against Rome; for sixteen years Napoleon Bonaparte strove against England. The efforts of the first ended at Zama (202 B. C.); those of the second in Waterloo (1815 A. D.). In both cases it was the highest individual genius arrayed against the resources of a great nation, and in both cases the nation was victorious." Wellington has been called the modern Scipio. The great struggle between Carthage and Rome for the mastery of the West is known in history as the "Punic Wars." It was to decide the question whether the Aryan or the Semitic race should predominate in Europe. For more than a hundred years the contest lasted with a courage and pertinacity rarely equalled, never surpassed, in the annals of the world. It was not an issue to decide the fate of two cities or two empires; it was a strife on which depended the fate of two races of mankind; Japhet and Shem were arrayed against each other.

The first division comprised, besides the Indians and the Persians, the Greeks, the Romans and the Germans; the other the Jews and the Arabs, the Phœnicians and the Carthaginians. Japhet conquered.

Many generations passed away before the conflict was renewed, and it was then a conflict between the religions

of the two races. Charles Martel repelled the Saracenic invasion in the Battle of Tours, 732, and thereby rescued our ancestors from the civil and religious yoke of the Koran. Metaurus was the political victory of the Aryan race over the Semitic; Tours was the victory of Christianity over Mohammedanism.

174. SCHOOLMEN OR SCHOLASTICS.

The term Schoolmen was originally given to teachers of rhetoric in the public schools under the Roman Empire; but it is now almost exclusively used to designate certain theologians of the Middle Ages, who lectured in the cloisters or cathedral schools founded by Charlemagne and his immediate successors. The most distinguished Schoolmen in France were Italians, who taught theology and philosophy in Paris, and powerfully influenced the intellect of the age. Roscelin, Abelard, St. Bernard, Thomas Aquinas, and Bonaventure were of the number. The Schoolmen of England stood very high; among them were Alexander of Hales, and Johannes Duns Scotus. But the three chiefs of Scholasticism, in its highest development, were Albertus Magnus, Thomas Aquinas, and Duns Scotus, around each of whom stands a group of more or less independent scholars and followers. The celebrity of such teachers was largely increased by the lack of books, which compelled their pupils to rely upon their oral communications. With Thomas Aquinas and Duns Scotus, Scholasticism culminated. They were the chiefs in the metaphysical quarrels between the Dominicans and the Franciscans, two great Orders in the Roman Catholic Church. The former were called Thomists (from Thomas Aquinas),

and the latter Scotists (from Duns Scotus). This long contest materially injured Scholasticism, while the Reformation shook it to its foundation, Luther himself leading the assault like a Cœur de Lion. There remained, however, the semblance of life in the Universities until the 17th century. Lord Bacon and Descartes may be said to have dealt the death blow to Scholasticism, which, during the eight centuries of its existence, had increased Popish darkness and almost driven Christian divinity out of the world. Yet to Scholasticism we are indebted for the literature that survived the Middle Ages, when utter ignorance would have prevailed had it not been for the schools in the Monasteries. Most of the Schoolmen were monks. The literature of Scholasticism is enormous, and few have ventured into its cob-webbed regions.

The most notable difference between the mediæval schoolmen and the modern men of science is this : The work of the Scholastics was deductive, the work of the scientists, on the contrary, is inductive. The mediæval thinkers began with conclusions and deduced impressions. The moderns begin with phenomena and proceed to conclusions. The mediæval watchword was, Authority for truth ; the modern is, Truth for authority. This exact contradiction in the habit of thought furnishes sufficient reason for the fact that we cannot read the old Scholastics with either pleasure or profit.

175. THREE CHURCHES BUILT ONE ABOVE ANOTHER.

The Church of St. Clement, at Rome, was long thought to be the most ancient and the least altered of all Christian Churches in that old city; but recent discoveries of extraordinary interest have opened up two other churches beneath it which are still more ancient. The upper church retains more of the details belonging to primitive ecclesiastical architecture than any other building in Rome. It was built in memory of St. Clement, fellow laborer of St. Paul, and third bishop of Rome. It was altered in 772 by Adrian I., and by John VIII. in A. D. 800, and again restored in 1099 by Pascal II., who was elected to the papacy within its walls. The church is rich in paintings and mosaics; from the sacristy, a stairway leads to the "Lower Church," first discovered in 1857. There several pillars may be seen, of the rarest marbles, in perfect preservation, also a series of very curious frescoes of the eighth and ninth centuries, some portions of which are uninjured. These include the Crucifixion, with the Virgin and St. John standing by the Cross, the earliest representation of this subject in Rome; also the Ascension (now called by Romanists the Assumption of the Virgin), and many others.

Beneath this "Lower Church" is still a third structure, discovered in 1867, probably the very house or oratory of St. Clement, richly decorated in stucco; some suppose it to be the cavern near St. Clement's, to which the Emperor Otho III. withdrew, spending fourteen days in penitential retirement.

At certain times of the year these subterraneous churches are brilliantly illuminated.

176. STOICS.

"A remark more biting than Zeno."

Zeno was a celebrated philosopher, born about 350 B. C. After finishing his studies in Athens under the Cynics, he founded a sect of his own called Stoics; so called from a spacious painted porch in which the master taught (stoa being the Greek for Porch). Zeno's lecture hall being the finest of all the Athenian porches was naturally called *the* porch. The Cynics were a sect of Greek philosophers, noted for their morose and snarling manner, whence some trace the derivation of the name, which means doggish or dog-like. More probably it is derived from the name of the gymnasium where Antisthenes taught, which was called Cynosarges. Antisthenes was a pupil of Socrates, who was born about 470 B. C. To the sect of the Cynics Diogenes belonged, but he must be considered a philosophical fanatic; he died in 324 B. C. The Stoical philosophy of which Zeno was the founder, was less severe than that of the Cynics (which it ultimately absorbed); yet it inculcated a callousness of feeling, and even sanctioned self-destruction. Its maxim was: "If your house smokes, quit it!" that is, leave your body.

It was certain philosophers of the Stoics as well as of the Epicureans who encountered Paul at Athens (Acts XVII., 18.)

Zeno took part in a revolt against Nearchus, tyrant of Elea, but was detected and apprehended. Nearchus then ordered him to be pounded to death in a mortar, unless he would tell the names of the other conspirators. When the philosopher was nearly dead he called the tyrant to him, as if to make a confession. Nearchus bending down put his ear close to the mouth of the

dying man, when Zeno bit it off. This account is given as the origin of the phrase, "A remark more biting than Zeno."

177. THE CITY OF THE KINGS.

The name given by Francisco Pizarro to the city now called Lima, in Peru, was "Ciudad de los Reyes," or The City of the Kings. This was in honor of the "Three Kings" who came from the East to visit the infant Jesus—the site for the city having been selected, or rather decided upon, on the sixth of January, 1535, the feast of the Epiphany. But the Castilian name ceased to be used within the first generation, and was supplanted by that of Lima, a corruption of the Indian Rimac, being the name of the valley and river where Lima is situated. Pizarro was assassinated there on the 26th of June, 1541, and his body was buried in the Cathedral. The city of Lima was elevated to a bishopric during the same century, and five provincial councils were held there, the first being in 1583. Many other cities claiming that the "wise men" who came from the East were the kings Caspar, Melchior, and Balthazar, have delighted to honor them. Cologne is styled by way of eminence the "City of the Three Kings," because it claims to possess their skulls enshrined in its sublime cathedral.

178. THE TALISMAN.

A talisman is a figure cut in stone or metal at the proper astrological conjunction (called the planetary hour), and with appropriate magical ceremonies. It is considered to be a charm more powerful than an amulet,

averting disease and a violent death from the wearer. The talisman now known as the Lee Stone, or Penny, is said to have suggested to Sir Walter Scott the idea of his novel called "The Talisman."

The Lee Stone is a heart-shaped pebble of carnelian agate, about half an inch square, set in a coin about an inch in diameter. It belongs to the Waterford family, in England, and is said to possess a magical power of warding off disease; it is traditionally asserted to have been brought from the Holy Land. According to the legend attached to the Lee Penny, Robert Bruce requested that, after his death, his heart should be carried to the Holy Land by Sir James Douglass; in 1329 the latter, accompanied by Simon Lochart, of Lee, proceeded on the mission. While in Spain the Scots were drawn into a combat with the Moors. Douglass was killed, and Lochart, who now commanded the party, turned homewards with Bruce's heart, which was eventually burned in the Abbey of Dumferline.

Lochart (changing his name into Lockhart to commemorate the event) had taken prisoner a Moorish chieftain; the wife of the prisoner bargained for her husband's ransom, and, while counting the gold from her purse, let drop this gem. She appeared so anxious about its recovery that Lockhart insisted upon its being made a part of the ransom. The woman unwillingly consented, and informed the greedy Scot that its value consisted in its power to heal cattle; that it was also a sovereign remedy against the bite of a mad dog. So great was the popular faith in this talisman in Scotland, that the Lee Penny was exempted from anathema in the clerical war against superstitions, after the Reformation; the clergy went so far as to extol its virtues, in which implicit faith was placed until a comparatively recent period. The

mode of using this talisman was to hold it by the chain, plunge it three times into water, and draw it once round in it—"Three dips and a swirl," as the country people express it; the cattle drinking the water were cured of disease. In the reign of Charles the First, the people of Newcastle, being afflicted with the plague, sent for and obtained the loan of the Lee Penny, leaving the sum of six thousand pounds sterling in its place as a pledge. They were so deeply impressed with the virtues of the stone, that they proposed to keep it and forfeit the money, but the Laird of Lee would not part with his treasure.

"The Talisman," by Sir Walter Scott, is one of the best of the thirty-two novels which he wrote. In chapter IX., Richard Cœur de Lion is cured of a fever by Saladin, his noble enemy. Saladin, hearing of the illness of the King of England in the Holy Land, assumes the disguise of Adoubec el Hakim, the physician, and visits the king. After filling a cup with spring water, he dips into it the talisman, which he takes from his bosom, and when it has been steeped long enough he gives the draught to the king to drink, and the king recovers.

The Abraxas stone is a famous talisman. It is a stone with the word ABRAXAS engraved on it. The word symbolizes the 365 intelligences between deity and man. In the Oriental Tales, "The Four Talismans" were little golden fish, which would fetch anything out of the sea when bidden; a poniard, which rendered invisible not only the person bearing it, but all others at his desire; a ring of steel, which enabled the wearer to read the secrets of men's hearts; and a bracelet, which preserved the wearer from poison.

In Arabia, a talisman, consisting of a piece of paper containing the names of the Seven Sleepers of Ephesus

(see Vol. I.), is still used "To ward the house from ghosts and demons." In hope of the same consummation, a crocodile is still suspended like a sign-board over the doors of rich Egyptians, while leaves of the century plant answer the same purpose for the poor.

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179. THE POSTHUMOUS TRIAL.

The Posthumous Trial of Pope Formosus forms the subject of one of the most celebrated pictures by J. P. Laurens, a painter of the French Historical School. He pictures the ghastly corpse of the dead Pope in the foreground attired in his pontifical robes seated upon the throne of the Council Chamber. Pope Stephen VII., his accuser, confronts him,—the judge is at the desk, and in the background there is a large assembly of witnesses.

Somewhat of a mystery attends this picture. It belonged to the Museum of the City of Nantes, and was sent to the Paris Exposition in 1877.

It attracted very general admiration and won the medal of honor in the School of Fine Arts.

After the close of the Exposition it was packed in a case eight feet by six in size, and shipped to Nantes; but from that day all trace of it was lost and no clue has yet been found as to its whereabouts.

Fine engravings of it had been obtained, however, and the picture is therefore preserved in all its striking details, except the coloring, which all engravings must lack.

Pope Formosus was the immediate predecessor of Pope Stephen VII. (896–897), who, on some political ground, had the body of Formosus exhumed and arraigned for trial.

A legal defender was appointed, and the posthumous trial was conducted according to the laws for the living, Pope Stephen VII. appearing in person as his accuser. Adverse judgment was pronounced, the body of Formosus was then stripped of the papal insignia, mutilated, and thrown into the Tiber; at the same time all his official acts were annulled, even those of consecration. This deed so horrified the populace of Rome, that the adherents of Formosus had no difficulty in seizing the malicious Stephen and casting him into prison, where he was soon after strangled.

J. P. Laurens, born in 1838, is one of the most noted French artists of the Modern School. Among other of his celebrated paintings may be mentioned "Saint Bruno," "The Death of the Duc d' Enghien," "Francisco Borgia," etc. All of which give him high rank among modern painters.

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180. THE BLACK BOX.

The story of the "Black Box" referred to in "Lorna Doone," by R. D. Blackmore, may be found in any full history of the period. It is twice mentioned by Macaulay. The box was supposed to contain the marriage contract of Charles II. and Lucy Barlow [or Walters], the mother of the Duke of Monmouth, and to have been stolen from her. Had the papers been found, they would have secured Monmouth's right of succession to the throne of England. The following is from Macaulay's History of England, Vol. I.

"Much was said of a certain black box, which, according to the vulgar belief, contained the contract of marriage. * * * When Monmouth had returned from the low countries with a high character for valor

and conduct, and when the Duke of York was known to be a member of a church detested by a great majority of the nation, this idle story became important. For it there was not the slightest evidence, but the multitude, always fond of romantic adventures, drank in eagerly the tale of secret espousals and the black box."

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181. THE GOD OF THE GYPSIES.

Baro Dével is the great god of the gypsies. His son is named Alako, who, the gypsies say, will ultimately restore them to their native country. The image of Alako has a pen in the left hand and a sword in the right. Grellmann, in his "Dissertation on the Gypseys," says: "These people did not bring any particular religion with them from their native country, by which they could be distinguished, as the Jews are; but they regulate themselves, in religious matters, according to the country where they live. Being very inconsistent in their choice of residence, they are likewise so in respect to religion. They suffer themselves to be baptized in Christian countries; among Mohammedans to be circumcised. They are Greeks with Greeks, Roman Catholics with Roman Catholics, and again profess themselves to be Protestants whenever they happen to reside where Protestantism prevails." More modern investigators, however, represent the gypsies as mixing with their rudimentary Christianity or Mahometanism the relics of an older faith, which is pantheistic. *Dével*, their name for *god*, means also *sky*. The phrase, "Miro baro devel dela berschindo" ("My great God gives rain"), preserves the ancient signification. They have many words suggestive of nature-worship. Survivals of phallic worship

are supposed to be found in the honor paid by the three great German gypsy clans to the fir, the birch, and the hawthorn trees, and in the veneration in which the Welsh gypsies hold the fasciated vegetable growth known as the *brado koro.* The Turkish gypsies are said to keep a fire constantly burning in their camp; and on the first day of May they all go in a body to the seacoast or the banks of a river, where they throw rice water on their temples, invoking the genii of the place to grant their special wishes. Concerning the gypsies as a race, we may, upon the whole, agree with Grellmann, who has written their history, by regarding them as a singular phenomenon. For the space of three or four hundred years, they have been wanderers, yet neither time nor place has made any alteration in them. They remain what their fathers were. Africa makes them no blacker, nor does Europe make them whiter. It is now pretty generally agreed that the gypsies as a race came from Hindostan; their language so far coincides with the Hindostanic, that even now, after the lapse of centuries, during which they have been dispersed in various countries, nearly one-half of their words are precisely like those of Hindostan. Very little variation is found between the vocabularies procured from the gypsies in Turkey, Hungary and Germany, and those of England and America. In most places on the Continent, the gypsies are called Zingari; the Spaniards call them Gitanos.

It is not certain when the gypsies first appeared in Europe; but mention is made of them in Hungary and Germany as early as 1417. Ten years after they made their appearance in France, Switzerland and Italy. The earliest mention made of them in England is in the following penal statutes: "Forasmuch as before this

time, divers and many outlandish people calling themselves Egyptians, using no craft, have come into this realm, and gone from shire to shire in great companies, and used great subtlety and crafty means to deceive the people; bearing them in hand, that they by palmistry could tell men's and women's fortunes; and so, many times, by craft and subtlety, have deceived the people of their money, etc." It was afterwards made a crime punishable by death for them to continue in the kingdom, and it remains on record that thirteen gypsies were executed for violation of this law a few years before the Restoration in 1660; nor was this act repealed till about the year 1783. The gypsies were expelled from France in 1560, and from Spain in 1591; but it does not appear that they were ever entirely extirpated from any country.

They are estimated to number in all countries seven or eight hundred thousand. They are most numerous in Asia, and in the northern parts of Europe. Various opinions have prevailed as to their origin. That they came from Egypt was the prevailing opinion for a long time; this notion procured for them the name Gypsies. It is not the least remarkable feature of this singular people, that they should have for so many centuries maintained their credit for foretelling events, when the fallacy of their predictions must have been so often exposed, and their ignorance and want of principle so well known. Palmistry is the pretended art of telling the future events of men's lives by the lines in their hands. When among strangers, the gypsies elude inquiries respecting their peculiar language, calling it Gibberish; but the real name of the Gypsy language is Rommary. Not one gypsy in a thousand can read; efforts have been made, from time to time, to civilize this vagabond people, but without any lasting results. Their manners, like

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their language, coincide, for the most part, in every quarter of the globe; they are everywhere the same idle, wandering race of beings. Representatives of all the European tribes of gypsies may be found in America, and it is stated as a fact that a very large proportion of the itinerant cutlers and tinkers of American cities are German, Hungarian or French gypsies. They are generally "house-dwellers," but the number of tent-gypsies has greatly increased within a few years, and they roam from Canada to Texas. It is thought by some that John Bunyan was of gypsy origin, as his father was a tinker, and he speaks of himself as being of the most despised *race* in the land.

182. A PALINDROME.

A palindrome is a line or phrase that reads the same backward as forward. The Latin language is full of such linguistic freaks; the English has but few.

One at least is inimitable; it represents our first parent politely introducing himself to Eve in these words: "Madam I'm Adam." The following phrase lacks but one letter of being even more remarkable:—

"Lewd did I live, evil I did dwell."

From the Latin we have: "Roma tibi subito motibus ibit amor." (Rome, love will come to you suddenly with violence.)

183. THE SCALA SANTA, ROME.

Under the portico on the north side of St. John's Lateran is the Scala Santa or holy stairway. This is supposed to be the stairway from the house or tribune of Pilate which our Lord descended to go to Calvary. It

was brought from Jerusalem by Helena, mother of Constantine, and has been held in special reverence, by the Roman Catholic Church, for 1500 years. No foot must touch the Scala Santa, penitents must make the ascent of these 28 steps on their knees. Clement XII. had the marble steps, which were being worn by the knees of the faithful, covered with wood, which has been three times renewed. There are apertures left through which the marble steps can be seen; and there is a stairway on either side for the descent. At the top is a chapel held so sacred that only the Pope can officiate at its altar, and is never open to others except on Palm Sunday, when the canons of the Lateran come here for solemn worship. The origin of this sanctuary is lost in antiquity, but it is known to have been the private chapel of the mediæval popes and to have existed (dedicated to St. Laurence) in 578. Pelagius I. deposited here some relics of St. Andrew and St. Luke. It is permitted the laity to gaze through a grating upon the picturesque glories of the interior. The altar, in a recess, is supported by two porphyry columns; above it is a beautiful tabernacle presented by Innocent III. (1198–1216) to contain the great relic which gives the chapel its sanctity, a portrait of our Saviour as a child of 12 years old. This is the famous "Achier-o-top-e-ton." It was placed here by Stephen III. in 752, and is held by the Roman Church to be authentic. It was begun by St. Luke and finished by an angel, hence its name, Achierotopeton, or the "picture made without hands." Various theories as to how it reached this city are stated by Maroni. The apostles and the Madonna meeting after the Ascension resolved to order a portrait of the Saviour to satisfy the desires of the faithful, and gave the commission to St. Luke. After three days of prayer and fasting he drew

the outline, but before he had commenced to color it the tints were found to have been filled in by invisible hands. This picture was brought from Jerusalem by Titus among the spoils of the temple, or else it came from Constantinople by a miraculous voyage of twenty-four hours, to escape falling into the hands of the Iconoclasts, about 720. Pope Gregory II. was apprised of its arrival at the mouth of the Tiber and went in person, with due escort, to carry it to Rome, since which time it has remained in the Santa Sanctorium. On the ceiling of this chapel is a grand mosaic of the 8th century. Other relics of high order are preserved here, as the sandals of our Lord, a fragment of the Cross, etc. The sill in front of the screen is covered with money thrown in as an offering by pilgrims. On the Feast of the Assumption, the Achierotopeton was borne in triumph through the streets of Rome, halting in front of the Forum, where the feet of the Pope were washed in perfumed water, and the "Kyrie Eleison" was chanted one hundred times. This custom was abolished by Pope Pius V. in 1566.

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184. NO MAN'S LAND.

There is within the United States a large tract of land —167 miles in length by 34½ miles in width—where there is no law, and where every man's hand is against every other man's hand, where "Ilka man keeps his ain gear wi' his ain grip."

This tract is popularly known as "No Man's Land," "The Neutral Strip," and "The Public Land Strip." It contains an area of 3,687,360 acres, sufficient for 23,000 farms of 160 acres each, if opened lawfully for settlement like other public lands. The country abounds in

rich soil, and is well watered by the North fork of the Canadian river and its many tributaries. There has been, in spite of its anomalous condition, a large immigration to this section, and some flourishing towns have grown up within it. The majority of the settlers are industrious, thrifty and moral; but there are, of course, few attractions presented to the average pioneer to enter a country where there are no laws to protect him, and where his only means of enforcing his rights are his muscles and his firearms. The Cherokee Indians, by their construction of a clause in their treaty of 1828, insist that the use of the public land strip belongs to them, and the official maps as late as 1869, or later, show the strip as a part of the Indian Territory. A number of thieves and ruffians have taken up their abode there, also, and make raids upon the law-abiding citizens of Kansas, Colorado and Texas, retreating into the strip when pursued, counting immunity upon the fact that there is no court in the United States having jurisdiction of the place where they have taken shelter.

This anomalous state of things came about at the time of the annexation of Texas, March, 1845.

At that time its northern and western boundaries were unsettled, Texas claiming more than was conceded by Mexico. Texas was admitted into the Union, December 29th, 1845. By the treaty of Guadalupe Hidalgo, 1848, the United States acquired the rights of Mexico in the disputed territory, and in 1850 Congress purchased, for the sum of $10,000,000, the claim of Texas. Thus the disputed territory was ceded to the United States and the northernmost boundary of Texas became fixed along the line of 36° 30′ north latitude.

When the Territories of Kansas and Nebraska were organized in 1853, the line of 37° north latitude was

adopted as the southern boundary of the Territory of Kansas. The southern boundary of Colorado followed the same parallel. This left a strip of land just north of the extreme northern boundary of Texas without organization of any sort, and it has remained without organization to the present time.

Several attempts have been made by Congress to reform this anomalous state of things by organizing the strip and attaching it to Kansas for judicial purposes, but they have thus far come to naught. The persons who have interested themselves in these measures complain that their efforts are baulked at every turn by a powerful lobby in the employ of cattle ranches who are using large parts of the strip as grazing ground for their stock, and would find it unprofitable to be disturbed.

185. QUEEN OF ENGLAND AND EMPRESS OF INDIA.

It is a singular fact that prior to 1877, Germany, Russia, and Austria, among the civilized nations, and Turkey, China, Japan, Persia, and other semi-civilized powers, were ruled by potentates nominally of higher rank than the Queen of England; and on one or two occasions, members of the Queen's family, sent to represent her at festivities at other courts, complained of the indignity of being obliged to yield precedence to the representatives of imperial monarchs not nearly so powerful in fact as she.

Primarily, therefore, Queen Victoria assumed the title Empress of India to enhance the dignity of her sovereign office. The English people would not, of course, listen to the idea of her assuming even the appearance of dictatorial power as far as they were concerned; but

Disraeli, then Premier, insisted that the chief object of the new title was to impress the distant subjects of the crown, and proposed that Victoria should confine her imperial rank to India. On this basis Parliament consented, in April, 1876, to pass the "titles bill," as it was called. The subject aroused a great deal of excitement, even among the most loyal people, and the most influential London journals were very severe in their arraignment of what they considered a specious humbug. The *Bombay Gazette*, speaking for the people of India, declared the scheme quite uncalled for, as the native Indian subjects of the Queen would not know the difference between the old title and the new one. But these arguments were met in Parliament and by the strictly conservative press with the statement that the dignitaries of India would certainly understand the mention of their country's name in the sovereign's title, whether they grasped the full significance of the change or not; and that in a conquered oriental country where so many separate chiefs enjoyed a rank nearly, or quite, equivalent to that of a king in Europe, it was necessary to impress upon them the sense that there was a paramount authority to which they must in turn yield the obedience of vassals, and one which was recognized all over the civilized world as of the highest degree.

The proclamation was deferred until New Year's Day, 1877. On that day great state assemblages were convened at Delhi, Calcutta, Bombay and Madras. The Viceroy presided at the one held at Delhi. A daïs was erected in a slightly open space, and a throne placed thereon. In front of this, on the south side, were grouped the principal governors and lieutenant-governors, and other state officers, sixty-three of the ruling native chiefs with their suites, and some fifteen thousand

troops, white and native. On the north side were drawn up the minor chiefs, with their retainers and troops. The regimental bands were stationed near the daïs, and around the entire assemblage was an unbroken circle of elephants in the most gorgeous trappings. At noon the Viceroy ascended the throne, and, after the national anthem had been performed, the Chief Herald read the proclamation. The imperial standard was then raised and honored with a salute of one hundred and one salvos of artillery, of six guns each, and a *feu de joie* from the troops. The Viceroy delivered an address, in which he explained that "the assumption of the title of Empress was intended by their sovereign to be to the princes and peoples of India a symbol of the union of their interests and a claim upon their loyal allegiance, the imperial power giving them a guaranty of impartial protection." A telegram from the Empress, bearing testimony to what had been said, was then read, and the assembly was dispersed. The next day was one of great festivity, and all civil prisoners who had records for good conduct were set free. There were no formal ceremonies in England. Medals were struck in honor of the occasion and distributed among the leading partakers in the ceremonies. They bore on one side the Queen's head, and on the other, in Arabic and Sanskrit, her new title, KAISERI-HIND. Each of the greater native chiefs, also, received a beautiful banner, emblazoned with the arms of his house, and carried on a gilt pole, inscribed, "From Victoria, Empress of India, January 1st, 1877."

It may be recalled, in conclusion, that his skillful procurement of this tribute to his sovereign was promptly followed by Mr. Disraeli's elevation to the peerage, as the Earl of Beaconsfield, at Her Majesty's direct solicitation.

186. GREEK AND JEWISH CONTEMPORARIES.

The Hebrew prophets, Ezekiel, Daniel and Jeremiah, were (as nearly as it is possible to draw chronological parallels between the Hebrew sacred writings and contemporaneous profane history) contemporary with the Greek philosophers, Solon and Thales. The exact dates of the birth and death of Daniel are unknown, but, as nearly as can be ascertained, he became prominent in 610 B. C. Jeremiah's career is supposed to extend from 627 to 575 B. C., and Ezekiel, who was a young man when carried captive into Mesopotamia about 598 B. C., began his labors in 594 and continued them for twenty-two years.

Solon, the philosopher and lawgiver of Athens, was born in 638 B. C., and died in 559. His career is one of the most wonderful examples in history of the possibility of doing many things, all equally well. He began life as a merchant, became noted as a poet, was a successful politician, snatched victory out of the jaws of defeat as a military commander, and was classed as one of the "Seven Wise Men of Greece." (See Vol. I.) Thales was another of these seven sages. He lived between 636 and 546 B. C. He was more famous even for his scientific than for his political acquirements. He is reputed as the inventor of the now common method for discovering the height of tall objects by measuring their shadows, and was the founder of the Ionic School of Philosophy.

FATHER NILE

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187. "FATHER NILE."

VATICAN, ROME.

The famous group called "Father Nile" was discovered near the church of Santa Maria, in the time of Leo X. (1513–22). It is believed to be an ancient copy of a group described by Pliny as having been placed by Vespasian in the Temple of Peace. The recumbent figure, resting with one arm upon a sphinx (the symbol of Egypt), is one of the grandest figures in the Vatican. The 16 little pigmies that are so gracefully sporting about him and climbing over him are allegorical of the 16 cubits rise of the Nile when it begins to irrigate the land. The sixteenth little pigmy seems to be coming to life out of a basket of fruit; showing, perhaps, that they are intended to represent the fertility of the Nile. The base represents the river Nile, in which may be seen the Nile boats, the ibis, the stork, the hippopotamus, the ox, the lotus, the ichneumon, and the sacred crocodile.

188. THE GREAT FIFTEEN.

The fifteen great American inventions of world-wide adoption are: 1. The cotton gin. 2. The planting machine. 3. The grass mower and reaper. 4. The rotary printing press. 5. Navigation by steam. 6. Hot-air engine. 7. The sewing machine. 8. The India-rubber industry. 9. The machine manufacture of horseshoes. 10. The sand blast for carving. 11. The gauge lathe. 12. The grain elevator. 13. Artificial ice making on a large scale. 14. The electric magnet and its practical application. 15. The telephone.

While these are called "The Great Fifteen," many others might be added of later date—too recent, though, to have attained a world-wide adoption.

189. THE LAND OF GREAT PEACE.

History substantiates the claim of Japan to the title, "Land of Great Peace."

From the beginning of the historical period, 660 B. C., to the civil wars preceding the establishment of the Tycoons, in the 12th century, there had been no war, and in 1603 Iyeyas Mika-wa-no-kami organized a government which secured to the empire a peace of two hundred years. In 1806 there was inaugurated a national festival for the sole purpose of commemorating this fact, probably without precedent in the history of any nation during our era. The longest peace known during the thousand years of Rome was of forty-four years, under the Antonines, in the 2d century, A. D. The native name for this island-empire is *Nïpon* or *Dăi Nïpon*, *i. e.*, the "Land of the Rising Sun," which well describes its location as the most eastern of all the Asiatic empires; its national emblem represents the sun rising out of the sea. The marvellous story of the empire of Japan may be traced through more than twenty-five centuries. The present Mikado, or Emperor, is the 122d, in a direct line, of a dynasty which began to reign 2549 years ago, for the Mikado *reigned*, though he did not *govern*, all through the three hundred years, while the Tycoons (Great Lords) *ruled* but did not reign. The Mikado upholds the religion of Confucius. But in the year 1888 he is reported to have asked to have some Christian missionaries sent to Japan, that his people and himself might be instructed in the Christian religion.

There is something allied to the wonderful in the career of this highly favored land of the Orient, whether we consider its physical features, its people or its government.

190. TEN GREAT RELIGIONS.

According to James Freeman Clarke, the "Ten Great Religions" of the world are:—

I. The Confucian religion of China, founded by Confucius (B.C. 551–478). Sacred books, "The Kings," and "The Four Books." The chief features, Morality, Reverence for the Past, Conservatism in State. Maxim, "Learn the past and you will know the future."

II. Brahmanism of India. Sacred books, "The Vedas," "The Epic Poems (Ramayana and Mahabharata)," (see Vol. I.) and "The Puranas." Maxims, "The soul knows no person;" "The body is the enemy of the soul."

The worship of Brahma has entirely disappeared. The founder of this religion is unknown.

III. Buddhism, a revolt from Brahmanism, in Eastern Asia, founded by Sakya-muni (who died 543 B.C.). Sacred books, "The Pitikas," or scriptures in the Pali language. Buddhism holds at least one-third of the population of the world under its influence, yet it neither acknowledges nor denies God. "Who shall name Him and dare to say, 'I believe in Him'? Who shall deny Him, and venture to affirm, 'I believe Him not'?" The great object in this religion is to attain Nirvana (Heaven), which is to be obtained only by good works. No knowledge of Christ. The meaning of Nirvana is disputed. Most scholars define it as signifying either annihilation or at least unconsciousness.

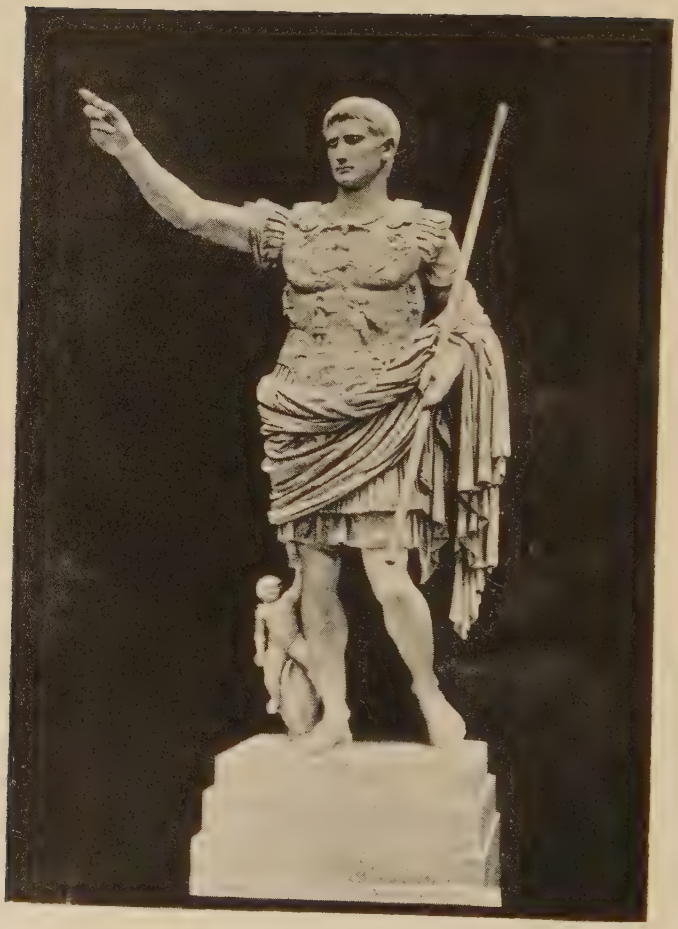
IV. The Magian Religion of Persia, founded by Zoroaster. Its sacred book is "The Zend-Avesta," or the Avesta in the Zend language, a Liturgy. It must be remembered that the founder of a religion does not invent it, he gives it a form. Zoroaster lived B.C.

1300. The religion which he founded comes nearer Christianity than any other of the ancient religions, and though nearly swept away by Mohammedanism, its influence remains. It permeates both Judaism and Christianity. The Jews in their Captivity found the Persian religion to be the nearest to their own. There were no idols, and worship was addressed only to the Unseen. The sun and fire which they worshiped were but visible symbols of the invisible God. Another point of agreement was the warfare of life; a battle between right and wrong, between the good and the evil spirit. The Persians also looked for a Mediator, who was to them as the Messiah to the Jews; and here was a real point of union, which gives profound meaning to the story of the "Star" seen in the east, which guided the Magi of Zoroaster to the cradle of Christ. A small body of Parsees remain to-day in Persia and in India, disciples of a venerable faith. They are good, moral, industrious people. During our Rebellion, some of the Parsees sent gifts to the Sanitary Commission, out of sympathy with the cause of Freedom and Union. Who can estimate the value of a single life!

V. The religion of Egypt. Founder unknown. The sacred books, "The Two Books of Kings," "The Book of the Dead." A polytheism or animal worship. Transmigration of the soul after the decay of the body the chief feature, hence the efforts of the Egyptians to preserve the body by embalming. Now entirely extinct.

VI. The Mythology of the Greeks and Romans. No founder, no restorer. Their sacred books the Iliad of Homer and the works of the poet Hesiod. This religion overthrown by Christianity.

VII. The Scandinavian Mythology. Sacred books,



CÆSAR AUGUSTUS

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"The Eddas." Overthrown by Christianity, under a form which ultimately became Lutheran.

VIII. The Jewish Religion, founded by Abraham. Circumcision instituted 1897 B. C. Sacred books, the Old Testament and the Talmud. Still existing.

IX. The "Islam" Religion, founded by Mohammed. Date of his Hegira, 622 A. D. Sacred book, the Koran. The chief feature of this Unitarian religion is the doctrine of Predestination. It is a retarding element in civilization.

X. Christianity. Jesus Christ the founder. Sacred books, "The Old and New Testament Scriptures." The Incarnation its chief doctrine.

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191. PORTRAIT STATUE OF AUGUSTUS.

VATICAN, ROME.

This magnificent statue was found in 1863, in the Villa of Livia, about 8 miles from Rome. It is the finest imperial portrait statue that has come down to us. It represents Augustus at the age of 45; is of heroic size, about 9 feet in height. In his right hand he holds the sceptre, his left is raised as if addressing an audience. On the pedestal is a Cupid astride of a dolphin, in allusion, it is supposed, to the divine descent from Venus of the Julian family. Upon the richly sculptured cuirass are bas-reliefs representing the achievements of the Emperor. These are works of art, even finer than the statue itself. Augustus, as the sun, stands in his chariot, preceded by Aurora and Phosphorus. In the centre is a warrior saluting the sun. A legionary stands before him with a dog, symbolizing the fidelity of the army. Two children near him are supposed to be Caius and Lucius, the grand-

sons of Augustus. On the right and left are seated figures representing Hispania and Dalmatia, provinces conquered by Augustus. Below them is an Apollo seated on a griffin, and a Diana on a stag (the tutelary divinities of Augustus). On the shoulders are two sphinxes, indicating his conquest of Egypt. The artist is unknown, but it is evidently from the hand of one of the many Greek sculptors who followed Augustus to Rome. The material is of the finest Carrara marble.

192. DEATH OF GENERAL GEORGE WASHINGTON.

It is a somewhat curious fact that General George Washington drew his last breath in the last hour, of the last day of the week, of the last month, of the last year of the 1700's. He died at midnight, Saturday, December 14th, 1799.

193. THE GREAT FIRE OF HAMBURG.

Of all the phenomena attending the great fire at Hamburg, Germany, in May, 1842, the most impressive was the simultaneous ringing, for a time, of all the great bells in the city, by the currents of air which the fire produced. Each of the large churches rang on its own chimes its funeral knell. The magnificent church of St. Nicholas, erected in the 12th century, and covering a space 370 by 140 feet, had a square tower surmounted by a spire,—in all 360 feet high. A writer in the *Westminster Review* says: "When this spire began to burn, its appearance was that of a magnificent torch in the midst of a wide-spreading sea of fire; and, as the flames climbed toward

the pinnacle, every eye in Hamburg was directed to the church, and all personal anxieties were forgotten for the moment in the interest excited by the approaching catastrophe. That interest was painfully increased when the chimes of the tower began mournfully to perform its funeral dirge. The last tones of the bells, untuned by the expansion from the heat, came upon the ear as a cry of suffering, and it was a relief to the spectators when it ceased. The sheets of copper with which the sides of the spire were plated, were seen to peel off, and glowing with a red heat, floated away in the air. Soon after, it inclined from the perpendicular, and fell, with a tremendous crash, to the ground."

St. Peter's, a church valued for its architectural beauty as well as for its being a relic of the 12th century, made a hard fight for its life. It had a lofty tower, surmounted by a pyramid, and contained many beautiful works of art. Two hundred persons worked unceasingly to save it. Houses near by were blown up with gunpowder, and "the cannon of the Hanoverian artillery," the same writer adds, "were fired against others, but with no useful result. During the night of Friday, the heated woodwork several times burst into flames, and, although as often extinguished, the heat became so intense that about nine in the morning it was necessary to abandon the church to its fate. A scene similar to that of the burning of St. Nicholas was renewed; again the green and yellow flames rose high above the summit, the bells tolled their own departure, and when the steeple broke off from the tower, it buried itself many feet in the earth from the violence of its fall."

Another phenomenon was the burning of the piles in the various canals and in the Alster River. According to a writer in the *London Times*, these piles, used for the

mooring of boats, caught fire in such rapid succession that they presented the effect of an intentional illumination of the street with huge flambeaux set up on end.

A third remarkable occurrence was the saving of the New Exchange in the midst of the burnt district, although the copper roof of the building had become so hot as to burn the shoes of the men working there.

An amusing incident was the adjournment of the Senate, for the first time in its history, without the formality of a seconded motion. The Senate, or supreme legislative assembly of Hamburg, had met and voted (in view of the disastrous character the fire had already assumed, and the probable necessity of voting on urgent measures of relief, etc.) not to adjourn until the flames had been finally extinguished. When the church of St. Nicholas fell, it became evident that nothing could save the Senate House; and, as the public treasure was all contained in the vaults underneath, the fire-fighting authorities determined to blow up the building. They hastily sent for the powder, and then gave notice to the Senate of what had been done. The Senators, regardless of their resolution to sit the conflagration out, and without waiting to move, second, and vote an adjournment, hastily threw papers, hats, gowns, and other personal effects together, and scampered from the building, the blasting powder being carried into their chamber by the military engineers just as the last Senator was making his hasty exit.

In a few minutes more the Senate House was a mere heap of stones and dust.

194. THE "COVIN-TREE."

In Sir Walter Scott's novel, "Quentin Durward," the hero makes (during his first interview with the disguised monarch, Louis XI.), a humorous allusion to the questionable sight of the body of a man hanging to the limb of a tree in front of the castle. "Besides, to speak the truth, I love not the castle where the covin-tree bears such acorns as I see yonder." The use of the word "covin-tree" seems to have been rare and but little known, as Scott himself gives a foot-note explanatory of it: "The large tree in front of a Scottish castle was sometimes called so. It is difficult to trace the derivation; but at that distance from the castle the laird received guests of rank, and thither he conveyed them on their departure."

The most probable conjecture seems to be that the word meant to be used was *covyne*—the lowland Scottish pronunciation of *convene*. This latter word is still much used in Scotland in the sense of meeting or calling a meeting—*convener*, the chairman or officer of a society or committee who calls together his associates. The word was derived from the French, *convenir*, and that from the Latin, *convenire*, to meet. The old French has the word "convine" or "couvine," and when we remember that there was considerable intercourse with the court of France during the time of the Stuarts, giving rise to the introduction of many French words into Scotland, we can easily understand that the "covin-tree" or "covyne-tree" was meant the place of meeting, as Scott describes it, between the Lord of the castle and his distinguished guests.

195. THE COLUMN OF TRAJAN, ROME.

The Forum of Trajan was the most costly monument of ancient Rome. The Capitoline Hill was originally connected with the Quirinal by a steep ridge which interfered with the traffic of the city. Trajan conceived the plan of separating these two hills and erecting a forum which should double the area of the other five existing forums. His plans were carried into execution by the architect Apollodorus in about fifteen years time. The private property purchased on each side and on the top of this ridge cost the Emperor $12,223,000. So great was the work of cutting and carting away this mountain that the well-known column of Trajan was erected at a public cost, to show to posterity how high was the mountain levelled by the Emperor. It was erected, A. D. 114. The beautiful column of Trajan is of pure Carrara marble. The sculptures in bas-relief, wound spirally around the shaft, contain 2000 figures, and commemorate the exploits of Trajan, especially his triumph over the Dacians. The column is composed of 34 distinct blocks of marble, hollowed on the inside to form a spiral staircase. The summit was crowned by a bronze statue of Trajan, but having fallen to the ground, it was replaced by one of St. Peter. The ashes of the great Emperor were buried at the base. This Forum of Trajan was surrounded by porticoes, ornamented with works of art. It included Trajan's Basilica (the bases of the pillars still marking its outline), the Ulpian Basilica, the Ulpian Library and other buildings which made it one of the marvels of the world. It was in the Ulpian Basilica of Trajan's Forum that Constantine proclaimed the Christian religion to be the state religion of the Roman Empire, 312 A. D. The Forum of Trajan, as we see it to-day, was excavated in 1812 by the French.

TRAJAN'S FORUM

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196. NEPTUNE'S STAIRCASE.

At the western end of the Caledonian canal in Scotland, there is a series of eight locks, called Neptune's Staircase; each step, or lock, is eight feet high, one hundred and seventy feet long, and forty feet broad. The Caledonian canal, of which this stairway forms a part, is the delight of tourists. It connects the Atlantic Ocean with the North Sea near Inverness, and passes through the centre of the Highlands, one of the most picturesque districts of Scotland; the whole length of the canal is sixty miles, thirty-seven miles of this distance being natural lake navigation. The summit level of the canal is 102 feet above sea level; this rapid descent requires an extensive system of locks; there is a descent of sixty-four feet in Neptune's Staircase, each of the eight locks being eight feet deep. From the writings of Herodotus, Aristotle, Pliny, and other ancient historians, we learn that canals existed in Egypt and China before the Christian era. These early canals, though destitute of locks, do not appear to have been built on a uniform level. The Imperial canal of China, one thousand miles in length and requiring forty days to navigate it, is provided with sluices; when a vessel arrives at one of these sluices, it is hoisted by machinery, whatever its size may be, and then let down on the other side into the water. This canal was opened in 1289, and is perhaps the longest in the world. But one of the most remarkable pieces of work which the engineering skill of modern times has accomplished is the Suez Canal, connecting the Red Sea with the Mediterranean. It is the only instance of a ship canal constructed without locks; the fact that the two seas are nearly on a level and that the rise of the tide is very small, made it possible to

adopt this mode of construction; the length of the Suez Canal is one hundred miles. The first project, to connect these two seas is of very ancient origin, and its author is unknown. It is understood that a canal for small vessels was formed there as early as 500 years before Christ and existed for 1400 years, at the end of which time it fell into disuse. The idea of restoring and improving this old water course on a scale suited to modern times is attributed to Napoleon I., about the close of the last century; but it remained for M. de Lesseps to undertake and complete the work. The canal was opened for traffic November 17th, 1869, when all nations may be said to have assisted at the ceremony. The canal up to that time had cost about eighty-five million dollars.

The Panama Canal is of still more colossal proportions than the Suez, and has already cost twice as much. The company now engaged in it may become bankrupt, but the work is so far advanced that it is sure of completion. It will cut asunder our continent, and open a Pacific gateway to all the world. The whole of Neptune's Staircase is smaller than a single lock at our Sault St. Marie (abbreviated to "Soo,"), the only inlet and outlet to Lake Superior. Ten thousand vessels passed there last year, through the largest lock in the world, with a larger tonnage than was borne on the Suez Canal. But even the Soo lock is too small, and one many times larger is now in building, for giving free course to commerce with our unsalted sea. It will cost five million dollars.

The Erie canal, connecting Lake Erie with the Hudson river, or the city of Buffalo with the city of Albany, is an artificial water-course of three hundred and sixty-three miles in length, forty feet wide on the surface, twenty-eight at the bottom, and four feet deep.

On the 4th of July, 1817, the first spadeful of earth was removed from the surveyed route amid the acclamations of a large concourse of people; the last section was completed in 1825; the success of the undertaking being announced by the firing of cannon all along the route. The undertaking met with great opposition at first, but Governor Clinton, of New York, was its most devoted friend, and was so persistent in his efforts that the canal is still known by the *alias* of "Clinton's Ditch."

At Lockport the engineers met with almost insurmountable difficulties,—they had to cut through three miles of solid stone, and construct five immense locks of solid stone masonry, which gave the town its name, and by which the heaviest boats are lifted seventy-five feet in a few minutes. The difficulties overcome at Little Falls were still more formidable. In speaking of this section, the Canal Commissioners proudly assert that American skill overcame in eighty days what foreign engineers had estimated would occupy several years. The freight business of the canal is very great, and still on the increase. During the boating season 28,000 men and boys, and 16,000 horses, are employed.

"In their vessels they have their homes, their wives, and their children. While they are moving toward the seaboard or to the West, babies are born to them, children are schooled, and young men and women are married. A few own homes on the shore, and do not allow their wives to accompany them, but most of them have been brought up in a cabin less spacious than a tent. They are cleanly and moral; the common schools have had no uses for them; but in wandering from hamlet to hamlet and city to city, they have acquired singularly varied knowledge and habits at once creditable to themselves and interesting to the observer."

197. "THE LAST OF THE GREEKS."

Philopoemen is the last character in Greek history of the old heroic type, and so is called "the last of the Greeks." He was born in Arcadia, 252 B. C., of a noble family, and was carefully educated in Crete. During the troublesome times that followed the death of Alexander the Great, 323 B. C., several small states of Achaia formed a league or confederacy for mutual protection. Philopoemen was chosen commander-in-chief of the Achæan league in 208 B. C., a position which he held eight times. It was his policy to put down all internal dissensions and feuds in order to prevent the Romans from interfering in Greek affairs. But his plans were baffled by the fickleness of his countrymen and the aggressiveness of the Roman senate. However, he achieved many brilliant victories, and compelled the Spartans to join the Achæan league, which did much towards the establishment of an united Greece. When the Messenians revolted against the league, Philopoemen was an old man and sick in bed, yet he arose immediately and took his place at the head of the confederate army. During the battle he was taken prisoner and condemned to drink the poisoned cup. As it was handed to him he asked the bearer if he knew what had become of the Achæan cavalry, and especially of his friend Lycortas. The answer was "They have retired in safety." "Then I die not altogether unhappy," said the aged general as he emptied the cup and died, B. C. 183. Statues of Philopoemen were erected in most of the Greek cities. Greece became a Roman province in 146 B. C.

198. VIRGIL AS A NECROMANCER.

The story of Virgil as a necromancer is one of the most curious examples of the strange growth of Mediæval legend, and it shows us the estimate placed upon science and learning during the Middle Ages.

The great poet Virgil was born near Mantua, October 15th, 70 B. C., and died on his way home from a visit to Greece, in company with the Emperor Augustus, at Brundusium, 19 B. C. By his own request, his body was taken to Naples for burial, and there his tomb may still be visited, about two miles west of Naples, on the side of a hill, near the Grotto Posilipo. It is now so covered with ivy that the site is nearly concealed. It may be approached by stone steps cut in the side of the cliff, or by steep steps from the left side of the entrance to the Grotto. The tomb is in the form of a Roman Columbarium, consisting of a chamber about 15 feet square with a vaulted roof. In the wall are ten niches for cinerary urns and a doorway. This tomb is interesting, if for no other reason, from its distinguished visitors. Dante, Petrarch, Boccaccio, Voltaire, etc. A well-known legend commemorates the visit of St. Paul to the sepulchre of Virgil at Naples. Early in the 16th century the urn containing the ashes of the poet stood in the centre of the chamber supported on nine small marble columns. Some say Robert of Anjou removed it for security to the castle of Novo, others that it was given by the Government to a cardinal from Mantua, who died on his way home, at Genoa; in any event, the urn is now lost.

It is with Naples that the name of the poet is most intimately connected, for there he was educated, and there he wrote his best work; and there, as early as the

12th century, numerous stories were related of his wonderful exploits as a necromancer. In the 15th century many of these marvelous stories were collected and formed into what was called a life of Virgil. It was first printed in France and afterwards in England. It is full of adventures, and illustrates curiously the state of intelligence in the Middle Ages. Virgil, called Virgillius, is said to have founded the city of Naples upon eggs, as a charm for its protection. On one occasion he set up a brazen fly on one of the gates of the city, which remained there eight years, during which time no flies could enter the city; he relieved Naples of a plague of infectious leeches; he built baths which cured all disorders; he surrounded his home and gardens with a stream of air, which served for a wall; he constructed a bridge of brass, which took him wherever he wanted to go. When the emperor began to be troubled with rebellious provinces, he constructed a marvelous group of statues, one representing Rome, the others each allotted to a country or province, and each of these turned its back on the statue of Rome and rang a bell when the province it represented was on the point of rebellion. Thus the emperor being informed of the revolt was always ready to quell it before it got headway. The group received the name, *Salvatio Romæ*—the safeguard of Rome. The story of Virgil as a necromancer probably arose from the fact that he was sent, when a child, to a school in Toledo, where people were supposed to learn magic in the Middle Ages.

ST. PETER

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199. THE SEATED STATUE OF ST. PETER.

ST. PETER'S, ROME.

This bronze statue, seated in a marble chair, is on the right side of the nave against the last pier. Some antiquaries state that it was a cast from the bronze statue of Jupiter Capitolinus, by order of St. Leo, and placed by him in the ancient basilica of St. Peter about the year 445. Other writers of more recent date assert that it is the identical statue of Jupiter transformed into that of the Apostle. But modern critics conclude that it is a work not of classical times, but of the early ages of Christianity; all agree that no bronze figure of life size, consecrated to a Christian hero, can be earlier than this. The theory that this is a likeness of the great Apostle is based upon the marked resemblance it bears to a profile on an oval medallion of the first or second century, which is preserved under glass in the Vatican Museum. This gem, which is little known, has on it the profiles of St. Peter and St. Paul, modelled after nature at an epoch when this art of gem carving was the common method of preserving the likeness of men. The right hand of the statue is raised in blessing, the left holds the traditional keys. This statue has always been an object of such veneration that the extended foot has been polished and worn by the kisses of the faithful. On high festivals this statue is dressed up in full pontificals. On the Jubilee day of Pius IX., June 16, 1871, upwards of twenty thousand people kissed the foot of this statue.

200. A LIFE SAVED BY A NIGHT-CAP.

An old chronicler tells the story thus: Henry, Earl of Holsatia, having gotten into favor with Edward III., King of England, by reason of his valor, was envied by the courtiers, whereupon they one day counselled the queen that she would make trial whether this Henry was so noble-born as he gave out, by causing a lion to be let loose upon him, saying, "That the lion would not so much as touch Henry if he were noble indeed." They got leave of the queen to make trial upon the earl. Henry used to rise before day and to take the fresh air of the morning. The lion was let loose in the night, and the earl having a night gown cast over his shirt, with his girdle and sword, coming down stairs into the court, met there with the lion bristling his hair and roaring. He nothing astonished, said with a stout voice: "Stand! stand, dog!" At these words the lion crouched at his feet. To the amazement of the courtiers who looked out of their holes, he placed his night-cap on the lion's head, led him into his den and came forth without looking behind him. "Now," said he to those looking out at the windows, "let him who is most proud of his pedigree go and fetch me my night-cap." But no one of them dared.

201. THE MKODOS AND THE MAN-EATING TREE OF MADAGASCAR.

On the island of Madagascar, off the southeast coast of Africa, live a race of people called the Mkodos; they are one of the smallest races in the world, the men seldom exceeding fifty-six inches in height. Their religion consists solely in the awful worship of their sacred tree, the

Crinoida Dajeeana. The tree is most peculiar in its appearance and nature; its trunk is somewhat like a pine-apple in shape, and when full-grown about eight feet high; from the top (which is at least two feet in diameter) hang down eight leaves, eleven or twelve feet long, two feet through in their thickest part, and tapering from a width of three feet to a sharp point; they are very convex on the under, and concave on the upper side; the concave side is thickly set with strong horny hooks. The top of the trunk is in shape like a smaller plate set within a larger one, and this plate is filled with a sweet liquid, which, when tasted, produces delirium and sleep. From under the rim of the lower plate a series of great green tendrils from seven to eight feet long stretch out stiffly towards the horizon, while above these, six long white palpi (thin as reeds and frail as quills apparently) rear themselves towards the sky, twirling and twisting with incessant motion. The tree and the worship of it were discovered by Karl Leche, who wrote to Dr. Omelius Friedlowsky this description, which was immediately published in the Carlsruhe scientific journal. The mode of sacrifice as witnessed on one occasion was as follows: The natives had been shrieking around the tree and chanting propitiatory hymns to the great tree devil. With still wilder shrieks they now surrounded one of the women and goaded her on with the points of their javelins until she mounted the trunk and drank of the fluid in the plate, rising instantly again with wild frenzy in her face. But she did not jump down as she seemed to intend to do, oh no! The atrocious cannibal tree that had been so inert and dead came to sudden savage life. The slender delicate palpi quivered a moment over her head, then coiled round and round her neck and arms; the green tendrils wrapped her about in fold after fold ever tight-

ening; then the great leaves rose slowly and stiffly, approached one another, and closed about the dead victim with the force of a hydraulic press. As the bases of the leaves pressed more tightly together, from between them there trickled down the trunk of the tree great streams of the fluid mingled with the blood and oozing viscera of the victim. The savages bounded forward, and with cups, leaves, hands, and tongues, got each enough of the liquor to set him mad and frantic. The tree remained unchanged in appearance during ten days, and at the end of that time the leaves, the tendrils and the palpi had all regained their natural position, and nothing but the skull of the victim remained as a proof of the sacrifice which had taken place there. Another witness of a sacrifice to the Crinoida Dajeeana says that when the tree had completely enveloped the woman, the natives set fire to it, and it became her funeral pyre.

If the story of this wonderful tree is even half true, we must be more than ever convinced how little we can as yet read nature's infinite book of secrecy.

202. AN ANCIENT CODE THE BASIS OF MODERN LAW.

The "Era of Justinian" (483–565 A. D.) is one of the most important epochs in the history of the world. It was the era in which the civil law of the Roman Empire was sifted from the rubbish of centuries and reduced to a code. The code was the siftings of almost thirteen centuries, from the founding of the City of Rome, 753 B. C. The task was begun under the patronage of Justinian, Emperor of the East. Ten of the most distinguished jurists, with the great lawyer, Tribonian, at their head, worked assiduously for fourteen months, the Em-

peror himself giving instructions as to the nature and extent of the work. At the end of that time the code was completed, and it was published by Justinian in twelve books. This system of jurisprudence remained in force in the Eastern Empire until the taking of Constantinople, in 1453 A. D. A German lawyer, who had studied in Constantinople, opened a law school at Bologna, and thus revived a knowledge of the Roman civil law. Students from all countries flocked to this school; by them the Justinian code of law was transmitted to most of the countries of Europe, and it forms to-day the basis of European law, England being a notable exception.

203. THE GREEK SLAVE.

The Greek Slave, upon which much of the fame of Hiram Powers rests, was finished in 1843. It has been called a "Vision in Stone," and the interpretation of this cognomen has led to much romancing on the subject. A long and tedious search brings the following facts to light:—

In August, 1850, the Greek Slave was on exhibition in the village of Woodstock, Vermont, the native place of the sculptor and the scene of his early years. He was much pleased at the tribute paid his genius by his old fellow-townsmen, and from Florence, Italy, wrote a letter to Dr. Thomas E. Powers, his cousin, then living at Woodstock.

He said that the exhibition of his work at Woodstock almost realized a dream which occurred to him many times and for years, beginning when he was a child residing on the banks of the Quechee, and which followed him after his removal to Ohio and until the time

he began modelling his statues. He saw in his dream, across the river from his father's house and in the rear of his uncle's house, a white female figure, exceedingly beautiful, standing on a pillar or pedestal. It did not seem to possess life, and his boyish fancy was perplexed by the radiant vision, as he had never seen anything like it and had no idea of a statue. He often attempted to approach it in the hope of being able to make a more distinct observation, but the river was deep and the current rapid, and he was never able to procure a nearer view than was afforded him from the west bank of the river. "Such," said the *Woodstock Mercury*, of March 6th, 1851, which printed an abstract of the letter, "is the relation of Powers, and such seems to be the origin of the idea of his unrivalled statue."

The historian of Woodstock says, in a recent private letter to a correspondent who addressed him on the subject, "This is all I know concerning Powers' celebrated dream which possesses any authentic character. Being familiar with the parties concerned, and with the localities where the dream is said to have first taken place, I accept it just as the sculptor has related it, and it must stand or fall with him. In books and prints elsewhere, some romancing on the subject very likely has appeared. This is the original and no other. It is unnecessary to add that the sculptor and his cousin have long been dead."

Hiram Powers is said to have made six copies of his Greek Slave. The first, sold to Captain Grant, was taken to England and is now in the gallery of the Duke of Cleveland; the second, brought to America in 1847, attracted great attention and is now at the Corcoran Gallery in Washington; the third copy belongs to Earl Dudley; the fourth, purchased by Prince Demidoff for

$4000, was sold, at that nobleman's death, for $11,000, to A. T. Stewart of New York; the fifth copy is in the possession of Hon. E. W. Stoughton. Other works of Powers have been extensively repeated.

The Greek Slave has obtained wide popularity from being more widely known, but there are many who consider his "Eve" as undoubtedly Powers' masterpiece among ideal figures. Of it Edward Everett writes:

"The mother of mankind is contemplating the apple which she holds in her right hand, after having so far listened to the tempter as to pluck the fruit. It is a moment not dwelt upon by Milton, but it seems to us a fine conception to establish an interval between plucking and eating the fruit. The face and form, as becomes the parent of our race before the fatal act was consummated, are intended to exhibit perfect symmetry and beauty. The countenance combines an ardent desire to enjoy the forbidden fruit with thoughtfulness at the consequences which had been denounced. The left hand holds the fruit which she reserves for Adam."

This ideal statue, produced in 1839–40, excited the admiration of Thorwaldsen, who pronounced it a work which any sculptor might be proud to claim as his masterpiece.

Hiram Powers, the American sculptor, was born in Woodstock, Vermont, in 1805; when still young he removed with his family to Cincinnati, Ohio, where he first studied the art of modeling. After he had acquired local fame for his busts and medallions of some of our leading statesmen, Calhoun, Webster, Jackson, and Clay, he went to Washington, D. C. In 1837 he went to Italy, settling in Florence, where he passed the remainder of his life, dying there in 1873.

204. BEDLAM.

Bedlam is a popular corruption of *Bethlehem*, the name of an insane asylum in London. In 1247, a sheriff of London, named Simon Fitz-Mary, founded and built in the parish of Bishopsgate, near the northeast corner of Lower Moorfields, a priory dedicated to St. Mary of Bethlehem. It was required that the prior, canons, brothers and sisters maintained upon this foundation should represent in their dress the darkness of night; each was to be clothed in a black robe and to wear a single star on the breast, in memory of the guiding star of the Magi.

About 1523, when great changes were coming over the religious houses in all parts of England, a London merchant tailor, named Stephen Gennings, offered to pay forty pounds toward buying the House of Bethlehem and turning it into a hospital for the insane; but it was not until twenty-two years later that King Henry VIII. made a gift of the House to the city of London, and it became, by order of the city authorities, an insane asylum. Owing to the ignorance prevailing at that day, this asylum was made a place of chains and manacles, and stocks. In the sixteenth century it became so filthy and loathsome that no man could enter it, and thus it fell into decay and ruin. In 1675 a large sum of money was raised to rebuild it. A commodious house was soon erected; among other adornments on the outside, was a stone figure of Madness, carved in general portraiture of one of Cromwell's big doorkeepers, who became insane. In the literature of that period the name of the institution appeared in print as "Bethlem"; the transition to "Bedlam" was then easy. "Bedlam" was then one of the sights of the city, and was used by the guides and

keepers as a sort of penny-peep-show for curious strangers. In 1812 another building was erected, which cost £120,000; but even at this late date, the insane were treated with great cruelty. Some were chained and flogged at certain stages of the moon's age. Treacherous floors were constructed, which slipped from under them and plunged them into what were known as "baths of surprise." Others were fastened in a well into which water was slowly introduced until it reached the point at which it would drown them, the supply was then suddenly cut off. Various other devices of cruelty were employed to frighten the patients out of their lunacy. But all this is changed now,—Bedlam is one of the best conducted institutions in existence. The day of chains and straight-jackets has gone by, and the patients are wooed out of their humors by kindness and pleasurable diversions. The study which the physicians have been able to make of these abnormally conditioned cases has added much to the scientific data concerning the causes, duration, periodicity, modes of treatment and proportion of cures of insanity among each variety of temperament.

205. THE TEARLESS BATTLE.

In the battle fought between the Lacedemonians, or Spartans, and the combined armies of the Arcadians and Argives, in 367 B. C., not one Spartan fell. Plutarch tells us that the Spartans called it, therefore, "The Tearless battle."

206. AN AMERICAN EPIC POEM.

The only poem which has been generally celebrated as the "American Epic," was one written by Joel Barlow, (1755–1812,) entitled, "The Columbiad."

It was published in the highest style of the book-maker's art in 1807, with many steel engravings of the most dramatic character. It is divided into ten books. The first contains an invocation to Freedom, and a description of the condition of Columbus in prison, as the sorry reward of his great services to civilization. Hesperus, the guardian Genius of the Western Continent, visits him and takes him up on the mount of Vision, from whose pinnacle he sees the panorama of American History pass before him prophetically. The second, third and fourth books describe the conquest of Mexico and Peru by European invaders and pass to events further north—the settlements in Virginia and Massachusetts. The fifth tells about the relations of the English and French settlers, their wars, and the opening of the Revolution; the sixth carries us through the battle of Saratoga and the surrender of Burgoyne; the seventh shows how France came to the aid of the colonies, and ends with the capture of Cornwallis at Yorktown. The eighth opens with a hymn to Peace. The guardian genius of Africa, Atlas, denounces to Hesperus the crime of human slavery. Hesperus then carries the review back to the beginning again, and shows what America has done for science and the arts. In the ninth book the progress of things in this country is compared with the history of ancient times, and suggests the probability of an extension of our federal system of government over all the earth. The same idea is carried

THE BLUE GROTTO

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to its conclusion in the tenth, and Hesperus takes leave of Columbus with the parting address :—

Behold the fruits of thy long years of toil :
To yon bright borders of Atlantic day
Thy swelling pinions led the trackless way,
And taught mankind such awful deeds to dare,
To track new seas and happy nations rear ;
Till by fraternal hands their sails unfurl'd
Have waved at last in union o'er the world.

Then let thy steadfast soul no more complain
Of danger braved and griefs endured in vain,
Of courts insidious, envy's poisoned stings,
The loss of empire and the power of kings ;
While these broad views thy better thoughts compose
To spurn the malice of insulting foes ;
And all the joys descending ages gain,
Repay thy labors and remove thy pain.

The Columbiad has been severely criticised, and has never been generally accepted as an American Epic, but with many faults, there is enough of true patriotism and eloquence to preserve it from oblivion. Longfellow's "Hiawatha" is called the Indian Epic of America.

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207. THE BLUE GROTTO OF CAPRI.

"Nothing," says a celebrated traveller, "can exaggerate the beauty of the 'Blue Grotto.'" The island of Capri, situated in the Mediterranean Sea, at the entrance of the Bay of Naples, is surrounded by steep cliffs in which are many caves and grottoes. The most wonderful of these is the Blue Grotto. The magical effect is perhaps heightened by the difficulties attending an entrance. The sea must be perfectly calm and the day bright, as the arch by which it is entered, under the lime-

stone cliff, is only about a yard high and very narrow, so that visitors have to lie down in the small boat. A wave carries them through the short passage-way, when suddenly they are in a fairy land such as only the Arabian Nights can depict. The water is like liquid sapphire, and the whole rocky vault of the cavern shimmers to its deepest recesses with a pale blue light of marvellous beauty. A man plunges into the water and swims about; his body then sparkles like a sea-god with phosphorescent silver; his head out of the water is as black as that of a Moor. In order to accustom the eye to the color and to appreciate all the beauties, it is necessary to remain in the grotto at least twenty minutes. The length of the grotto is 165 feet; breadth, 100 feet, and the highest part is about 40 feet, the depth of the water 8 fathoms.

On the right side there is a landing place, leading to a subterranean passage with broken steps, and which is closed at the extremity by a square stone, beyond which no attempt has been made to explore. But it is thought to communicate with the villa of Damecuta on the heights above, and that this grotto may have been the bathing place. The common story is that the grotto was discovered in 1822, but it has been known since 1605.

The gorgeous blue color is accounted for scientifically, as the effect of the refraction and reflection of the sun's rays through the water in connection with the peculiar stone formation of the grotto. There is another grotto in the island where the same causes produce a dazzling green color, but the water in this case is of a dark polished brass color. The Green Grotto is greatly inferior to the "Grotto Azzurra."

The island of Capri is a huge block of limestone broken off from the promontory of Sorrento. It is 10

miles in circumference (3½ by 2). It is divided down the middle by a deep depression between two precipitous mountains rising 1800 feet above the sea. The town of Capri is situated in this depression or valley, while Anacapri is on the northwest slope. There are only two landings to the island, the cliffs being so precipitous. One of these opposite Naples is called the Marina Grande. The peasantry bring donkeys to the beach for hire, as it is almost impossible to make the ascent of the island on foot. The early poets write of Capreæ, but not much of its history is known until, with Naples, it passed into the hands of Cæsar Augustus in exchange for the island of Ischia. He spent some time here, but it is with the second Cæsar that Capri is strongly associated. This island was the continuous residence of Tiberius Cæsar for the last ten years of his life. During this time he erected twelve palaces to the twelve superior deities, and the so-called antiquities of the island consist chiefly of the ruins of these buildings and their villas. For at the death of Tiberius, so atrocious had been the last years of his life, the Roman Senate ordered every one of the buildings he had erected in Capri to be razed to the ground.

The climate of Capri is perfect, and the views from its high cliffs are the finest of the many fine views about the Bay of Naples.

It was during the reign of Tiberius that Christ was crucified.

208. THE LONDON STONE.

The famous London Stone is of interest to the antiquarian from its having been the central Milliarium, or milestone in London (similar to that in the Forum at Rome), from which the British highways radiated, and from which the distances on them were reckoned.

The Stone is now inserted in the outer wall of the Church of St. Swithin, in Cannon Street. The top of it is seen through an oval opening covered with a grille. It is a block of Kentish Rag (Lower Greensand), encased in a frame of Bath stone. The London Stone seems to have been as much of a palladium in London as the Coronation Stone was in Scotland.

Shakespeare refers to it in Henry IV., Act IV. Jack Cade, striking the London Stone with his staff, exclaims, "Now is Mortimer lord of this city!" Dryden alludes to the stone in his fable of the "Cock and the Fox."

209. THE BATTLE OF SARATOGA.

"Westward the course of empire takes its way."
—*Bishop Berkeley.*

The Battle of Saratoga is accounted one of the "decisive battles" of the world's history, because the victory of the American army under Gen. Gates, over the British army under Gen. Burgoyne, Oct. 7, 1777, was without doubt the great turning-point in the war for Independence; and this battle, perhaps, more than any other of the Revolution, decided the fate of this great nation.

Hitherto, the result of the war had seemed doubtful, inclining rather in favor of the English; now it became clear that the success of the American cause was merely a matter of time. The victory secured the recognition of foreign nations—France, Spain and Holland no longer hesitated to acknowledge the independence of the United States of America. The alliance of France, by a treaty signed Feb., 1778, gave to the Americans the one thing they needed—a fleet. The rest of the story is well known. On the 3d. of Sept., 1783, the United States of

America became an independent nation. Sir Creasy adds:

"Nor can any military event be said to have exercised more important influence on the future fortunes of mankind, than the complete defeat of Burgoyne's expedition in 1777; a defeat which rescued the revolted colonists from certain subjection, and which by inducing the courts of France and Spain to attack England in their behalf, insured the independence of the United States, and the formation of that trans-Atlantic power which not only America, but both Europe and Asia now see and feel." * * * *

"God bless our Native Land."

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210. "THE MIGHTY MOTHER."

"She looks a sea Cybele, fresh from the ocean."
Childe Harold, Canto IV, Stanza II.

The goddess Cybele was worshipped throughout Lydia and Phrygia, under the appellation of the "Mighty Mother." Her worship made its way through the Greek colonies into Greece itself, and after the second Punic war was introduced into Rome. Attalus, king of Pergamos, presented the Romans with a meteoric stone, which they worshipped as the veritable "Mother." This stone was entrusted to the Vestal Virgins, and was one of the seven sacred pledges of Roman prosperity. The others being the quadriga from Veii; the ashes of Orestes; the scepter of Priam; the veil of Iliona; and the Palladium.

The worship of Cybele among the Romans, however, soon languished, perhaps, because Romans were not allowed to officiate as her priests. The "Mighty Mother," in classic art, is carved wearing a turreted crown. The passage quoted from Byron alludes to this characteristic, likening to Cybele the "tiara of Venetian towers."

211. THE CATHEDRAL OF PISA.

The group of the Leaning Tower, the Cathedral, the Baptistery, and the Campo Santo of Pisa—each exalting each—are among the most remarkable buildings in the world. They are all of the same white marble as the Tower, and cream-tinted with age. Pisa was, in the eleventh century, what Venice became much later, the bulwark of Christendom against Moslems. The Cathedral is a votive offering by the citizens. After the great naval victory near Palermo (1063), in which they captured and brought home six vessels laden with rich merchandise, it was agreed by unanimous vote to devote the booty to the building of a cathedral, which should surpass all others and be at once a thank-offering to heaven and a monument to their country's honor. The first stone was laid in 1063—the noble building was consecrated in 1118. The interior is 311 feet in length and 237 feet wide at the transepts. The nave has five aisles; the pillars of the central aisle were brought from the islands of Elba and Gigho;—those at the sides were collected from more ancient buildings. One hundred windows, chiefly stained glass, cast "a dim religious light" through the solemn colonnades. In the middle of the Cathedral hangs a beautiful bronze lamp, called Galileo's Lamp because, it is stated, the swaying of this lamp suggested to him the movement of the pendulum. The Cathedral, like the Tower, has a perceptible inclination. Ruskin draws attention to the leaning of the façade. He says ("Lamp of Life"):

"The whole west front literally overhangs (I have not plumbed it, but the inclination may be seen by the eye by bringing it into visual contact with the upright pilasters of the Campo Santo), and a most extraordinary distortion in the masonry of the southern

PISA CATHEDRAL AND BAPTISTERY

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wall shows that the inclination had begun when the first story was built."

Another author calls attention to the deviation of horizontal lines:

"It will be seen that the dark stripes of the wall (dark green marble), although broken abruptly downward at the fifth arch from the western front, still enter its corner pillar at right angles; thus their change of direction will at once mark and measure its inclination, the deviation from horizontality which these obtuse angles indicate, being an index of the deviation of the pillar from the perpendicular." "The architects began their corner pillars with a wedge-shaped base. The succession of dark stripes entering the pillar at right angles to its rising line marks the fact that they continued it with rectangular blocks. The resulting inclination was therefore intended."

This seems conclusive evidence that the architects had a fixed purpose in these irregularities, and the effect is to make the Cathedral appear larger than it is, and also to add what Ruskin calls "Life" to the whole building. The same author quoted says: "It makes the whole building vibrate in an architectural illusion. On me the Pisa Cathedral as seen from the Lucca railroad had the effect of a ship under full sail."

The Baptistery (1153–1278) is a beautiful circular building of white marble slightly inlaid with blue, a fashion probably of Saracenic origin. It is in three tiers. The second tier, which has sixty pillars, was built by the free-will offerings of 34,000 families. The third tier has twenty windows by which the building is lighted. The cupola, 102 feet in height from the pavement, is surmounted by a statue of St. Raniero, the patron saint of Pisa, who was martyred May 17th, A. D. 70. In the centre of the building stands a massive octagonal font of marble, large enough for baptism by immersion. The pulpit, hexagonal in form, supported by six Corinthian

columns, with five compartments enriched with bas-relief, of surpassing beauty, is a master-piece of Niccolo Pisano. Scrutiny will disclose the fact that the Baptistery has also a very perceptible inclination.

(*See Leaning Tower and Campo Santo.*)

212. THE CAMPO SANTO.

The Campo Santo of Pisa, that unique "Garden of the Dead," is due to Archbishop Ubaldo (1188–1200), who returned from Palestine with fifty-three ships laden with the sacred earth of Calvary. Giovanni Pisano was employed to enclose this sacred deposit in 1278, and his work was completed in five years. Following the ground plan marked out by the bishop, Giovanni raised his outer wall without windows, and with only two doors (both looking towards the Cathedral, that the frescoes with which the interior was to be covered might be protected, as far as possible, from salt air. Between this outer wall (which he elaborated with arches and pilasters) and the inner, directly contiguous to the burying-ground, he made a broad-roofed corridor, paved with marble, lighted by Gothic windows and four open doorways, through which are obtained glimpses of the graves, the solemn cypresses and the ever-blooming roses of this "God's Acre." The frescoes of the corridor embrace the history of the Old Testament, from the time of Noah to that of Solomon, in twenty-four large compartments, nearly all in a good state of preservation. There is also a large and very fine collection of monuments and fragments of ancient sculpture in the corridors of the Campo Santo. The tombstones of those buried within the enclosure form a large

CAMPO SANTA

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portion of the pavement of the corridor. The name *Campo Santo*—Holy Ground, naturally given to earth from the Holy Land—was by degrees given to all Italian cemeteries.

213. THE LOSS OF ANTIQUITIES.

At the close of the fourth century the Christian religion prevailed throughout the Roman empire. But the statues of the gods still bound the people to the religion of their fathers. Hence, in 390 A. D., Theodosius issued his famous order for the entire destruction of "heathen art." Some of it escaped by being hastily buried, or immured in walls, or by being thrown into the Tiber. But much of it was absolutely destroyed. With the downfall of Rome and the successive invasions of barbarians from the north, who knew neither the language of the Romans or the Greeks, all knowledge of the buried treasures of Rome perished. For a thousand years Rome was the prey of the spoiler, until gradually the massive buildings were plundered of every article of use; stones were taken whenever needed, and the richest of wrought marbles were consumed in making lime. But finally came the Renaissance; a revival of the Greek and Roman languages once more made known the civilization of the ancient world. Better times also had come to Rome; as she dug the foundations for her new palaces, she brought to light the long forgotten treasures of Greek sculpture. During three centuries these antiquities have been gathered, and they now constitute the collections of the Vatican, the Capitol, Naples, Paris and London Museums.

Modern sculpture has never attained the eminence of modern painting, yet the works of Michael Angelo and

Thorwaldsen rank with those of the best period of Greece. In a manuscript volume of the Vatican Library an account of 3890 works of art in bronze are described as then exhibited in public places. Every bronze found in Rome since the Renaissance bears evidence of having been carefully hidden away. Lanciani tells us that since 1870 the art treasures brought to light by the government have amounted to about 500 statues and busts, at a cost of $1,000,000, and that to find them, 286,000,000 cubic feet of earth have been removed. Let us appreciate these works that have cost so much.—"Art is for those to whom it appeals."

214. THE BOOK OF HOURS.

The Book of Hours is a liturgical volume comprising Biblical selections, largely Psalms, prayers and hymns suitable for the seven seasons of the day called canonical, which are lauds, matins, prime, tert, sext, nones, vespers and compline; the horæ canonicæ.

The pages in one ancient manuscript (lately purchased for $125), are 360, written throughout on the best of cream-tinted vellum. There are three full-page paintings, and fourteen half-page arabesques (floreated, with birds among the flowers,—grotesques abound, figures half human half animal, and sometimes half vegetable). The floral ornamentation is of many colors, which are as vivid as if laid on, and the vellum is as fresh as if just turned out from a mediæval monastic tannery. The writing, sixteen lines on a page, might be mistaken for print. Almost every page shows initials of burnished gold. Some pages are resplendent with such an ornamented capital in every line. This valuable manuscript

is of French origin. The calendar, rubrics, and not a little of the text are written in French.

The date of the manuscript at first appeared beyond discovery. But it cannot be later than the fourteenth century, the era in which a dot over the letter i was first introduced. In this whole Book of Hours, not one such dot has been discovered. On the other hand, there is internal evidence that the work cannot be earlier than 1386. The longest prayer, filling many pages, is ascribed to St. Pierre, of Luxemberg. According to Moreri, this worthy was born in 1369, but being a boy of wonderful precocity, he was made a bishop at the age of 15, and a cardinal soon after, but died in 1386. In the first mourning for his untimely death, and only then, could his poetry—which deserves no better name than doggerel—find a place in a volume which enshrines the Te Deum, Veni, Creator Spiritus, etc.

In this Book of Hours, we have then a volume artistic and devotional, that has lasted for five hundred years. Anne of Brittany, one of the most charming female characters of French history, whose gentle piety and purity stand out in bold relief against the dark vices of her age, valued her Book of Hours above all her possessions. It is sacredly preserved in one of the great libraries of Paris, and is probably one of the most sumptuous and elegant specimens extant of the illuminated works of the sixteenth century.

215. GUIDO'S "ST. MICHAEL AND THE DEVIL."

GUIDO RENI (1575–1642). CHURCH OF THE CAPUCCINI, ROME.

The Church of the Capuchins, built by Cardinal Barberini, in 1624, a brother of Pope Urban VIII., has several very celebrated pictures in it. The first chapel on the right contains Guido's St. Michael trampling on the Devil. The devil is said to be a portrait of Pope Innocent X. the predecessor of Urban VIII., who had displeased Guido by his criticisms. This is considered one of Guido's best works. Forsyth calls it the Catholic Apollo. "Like the Belvedere god," he says, "The Archangel breathes that dignified vengeance which animates without distorting, while the very devil derives importance from his august adversary, and escapes the laugh which his figure usually provokes."

The St. Michael was painted after Guido's return to his native city of Bologna, having spent 20 years in Rome. When he sent his "St. Michael" to the Capuccini, he wrote, "I wish I had the wings of an angel, to have ascended into Paradise, and there to have beholden the forms of those beatified spirits from which I might have copied my Archangel; but not being able to mount so high, it was in vain for me to search for his resemblance here below, so that I was forced to make an introspection into my own mind, and into that idea of beauty which I have formed in my own imagination."

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216. "WITHOUT THE PALE."

The term "pale," in history, is used to denote a circumscribed limit of authority. It dates back, for its origin, to the time of John of England, who divided that portion of the kingdom of Ireland then nominally subject to England into twelve counties. This entire district, occupied by English planters, was afterwards, from them, called the Pale; within the Pale English rule was acknowledged and obeyed, while all beyond was held by a very imperfect tenure. The extent of the Pale differed at different times. In the great Irish rebellion of 1641, when an attempt was made by the Irish to kill all the English Protestants on the island—the English of the Pale, who were all Romanists, pretended to know nothing of the insurrection, and to detest the barbarity with which it was accompanied. By such protestations and declarations they were supplied with arms, which they promised to use in defense of the goverment, but in a little time they chose Lord Gormanstone their leader, and, joining the old Irish, soon rivaled them in every act of violence toward the English Protestants. The number of those who perished by every species of cruelty at this time is variously estimated at from 40,000 to 200,000. The saving of Dublin alone preserved in Ireland the remains of the English name.

217. THE SALIC LAW AND FEMALE RULERS OF FRANCE.

There were two general divisions of the Franks, the Salians and the Austrasians.

The Salian Franks, under Clovis, conquered the other tribes, in the fifth century, and founded the kingdom now called France.

A law of the Salian Franks declared that "no part of Salic land could fall to a woman," as only men could render the services required by a feudal lord. On the accession of Philip V. to the throne (1316), there was an attempt to support the claims of the late King's daughter; but the States General decided against her, the lawyers declaring that according to Salic law no woman was eligible to the throne of France. Strange to say, Philip, who first procured this application of the Salic law, suffered by it in having his own daughters excluded from the throne. It is a curious fact that while France is the only country in Europe which forbids a woman to rule, yet no other country has been more ruled by women. There is a distinction, however, between a sovereign and a legal ruler.

The following women have been legal rulers of France:—

Isabella, wife of Philip Augustus (1189).
Blanche, of Castile (1226).
Anne de Beaujeu, daughter of Louis XI. (1483).
Louise, of Savoy, mother of Francis I. (1515).
Catherine de Medici (1552 and 1574).
Marie de Medici (1610).
Anne, of Austria (1643).
Maria Theresa (1672).
Maria Louisa (1813 and 1814).
Empress Eugenie (1859 and 1870),

besides many others who were "a power behind the throne."

218. "THE RING OF AMASIS."

This weird uncanny tale of Owen Meredith sets before us, in strong relief, the dangerous theory of Fatalism.

The story is founded upon the fact of Count Raymond's finding with the mummy of Amasis of Thebes a signet ring, or amulet, engraved in hieroglyphics. The papyrus around the body explains as follows: "T———, King of Egypt, had his signet ring or amulet engraved with a riddle, and, ignoring the right of primogeniture, he declared it his intention to award the monarchy to that son who could solve the riddle. Sethos, the elder, and Amasis, the younger, were brought before him. Sethos was silent,—Amasis read:—

> "'Disturb not the hand of Destiny;
> Touch not with earthly finger the work of fate.'

"It was accordingly decreed that Amasis should sit upon the throne of his father, and Sethos bowed his head and was obedient." The fatalistic maxim of this ring so worked upon the already too morbid, sensitive nature of Count Raymond that, losing sight of the higher maxims of Christianity, he adopted Fatalism as his creed.

The story reaches its climax when, in applying his new theories, he allows his younger brother to drown before his eyes, whereas, by stretching out his hand he could save his life. The agony of remorse follows—even to a mania—but it avails him nothing. A life has been lost—and a life wrecked—to prove a theory. Too late he sees his fatal error,—forevermore those last words of Edmond are ringing in his ears—

"For the love of God, brother, hold out your hand!"

—and in the hour of death they are the last that are

heard from the lips of Count Raymond. Let us hope that in this world his retribution was complete, and that in the other the brothers did clasp hands to part no more forever.

219. THE SMALLEST CHURCH.

The little village of St. Lawrence, Isle of Wight, was long notable for its queer little church, "the smallest in the world." It was twenty-five feet long, eleven wide, and about as high as a tall man. Its walls are Saxon and very old. This church has given rise to a curious version of the proverbial saying, "Lazy Lawrence." In Hampshire, England (to which the Isle of Wight belongs), a lazy man is called an "Isle o' Wight man." This is accounted for, not that the islanders are lazy, but because they have a church dedicated to the "lazy Saint." The legend is that St. Lawrence was roasted on a gridiron. While his martyrdom was going on, he neither groaned, writhed nor turned over. "How great must be his faith," said a Christian present, "that he can be so calm!" "Not so," replied the pagan executioner; "he's too lazy to turn over."

This Church of St. Lawrence had originally sittings for twelve people, but it has of late years received the addition of a recess chancel, so that it can no longer be called "the smallest church." In the village of Bonchurch, which derives its name from a church dedicated to St. Boniface, is a little church about thirty feet long and twelve wide; it has seven pews and two galleries, and might possibly hold twenty people. It is about eight centuries old, and is very elegant within. The style is Norman, the ceiling circular, and the chancel separated from the body of the building by a low stone

THE SMALLEST CHURCH

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partition. The church is still used for public worship, the larger part of the congregation being seated out of doors, under awnings, and hearing through the doors and windows.

There is no doubt that these small churches scattered over Great Britain and Ireland were originally built as family chapels or chantries. From about the year 1200 A. D., chantries began to be built, each only large enough for one altar, at which a priest could say masses for the soul of its builder; this accounts for their diminutive proportions.

220. DRYDEN'S INSCRIPTION.

The following inscription was written by the poet Dryden, to be placed beneath a picture of Milton:—

"Three poets in three distant ages born,
Greece, Italy, and England did adorn.
The first in loftiness of thought surpassed;
The next in majesty; in *both* the last.
The force of nature could no further go
To make a third she joined the other two."

The three great poets referred to are Homer, Dante, and Milton.

221. THREE GENERALS NEVER DEFEATED.

Alexander the Great, (died 300 B. C.);
Julius Cæsar, (assassinated 44 B. C.);
The Duke of Wellington, "hero of Waterloo," (died 1852).

222. A SENATE OF WOMEN.

Byron's "Sardanapalus."

Heliogabalus (A.D. 218–222), who has been called "the Sardanapalus of Rome," created a Senate of Women, who occupied the Quirinal, and gravely discussed matters of toilet and etiquette. By some strange confusion of Western historians, the character and deeds of Saracus, who was a voluptuary without spirit or enterprise, have been transferred to Sardanapalus, one of the greatest warrior-kings of the Assyrian Empire. The confusion still further makes Sardanapalus the last King of Assyria, who, finding himself unable to defend his Kingdom against the Medes, set fire to his palace and perished in the flames. The Assyrian records have now made it clear that this discredit belongs to Saracus.

Lord Byron, in his tragedy of "Sardanapalus," has given a most vivid picture of the closing scenes of the Assyrian Empire (625 B.C.). The great poet has committed the common error, and adds to it a geographical one hardly pardonable—that of placing the Assyrian capital, Nineveh, on the banks of the Euphrates, instead of on the Tigris. Nevertheless, "Sardanapalus," though highly poetical, is an imperishable monument of the sunset of Assyrian glory.

223. THE EIFFEL TOWER.

The gigantic tower erected by M. Gustave Eiffel in the Paris Exposition Grounds has almost doubled the height of the Washington Monument, (given in Vol. I. as the highest architectural point). The Eiffel Tower is an open structure, built of iron, tapering to the top, and reaching a height of 1000 feet; but there is great strength in the

EIFFEL TOWER p. 368, ii.

iron framework which springs to such a height. The various landings have refreshment rooms, and exterior galleries from which to view the city of Paris and the country round. The tower is in fact the greatest architectural achievement in the way of Art for Art's sake of this or any other century. M. Eiffel was made Chevalier of the Legion of Honor in 1878, and received the cross as an officer of the Order from the hands of M. Tirard, President of the Council, on the 31st of March, 1889, the day when he hoisted the flag upon the top of his finished structure.

224. THE "EAR OF DIONYSIUS."

The famous "Ear of Dionysius" is an extensive subterranean excavation in Syracuse, Sicily, made by order of the tyrant Dionysius to be used as a prison. It is perforated with caverns, and in one of these, according to tradition, the tyrant used to conceal himself on a lofty rock, where, taking advantage of the echoes, he could learn what his prisoners were planning. This cavern is truly remarkable,—it is shaped like the letter S; is 183 feet long, 30 feet wide and 70 feet high. A whisper at one end of the S can be distinctly heard at the other end by putting the ear against the rock; the tearing of paper sounds like a volley of shots, while a shout produces a hurricane of echoes. The effect of singing is also very remarkable. Those who wish to visit the hiding place of Dionysius must be drawn up to it by ropes. Among many interesting ruins in the city of Syracuse are the Roman Amphitheatre and the Greek theatre; the Street of the Tombs; the splendid Temples of Bacchus and Proserpine, built by Gelon (480 B. C.), from the spoils of Carthage; and the ancient Church of St. Giovanni, where St. Paul preached.

225. "I WANT TO MEET MY GOD AWAKE."

Carlyle says of Maria Theresa: "She was most brave, high- and pious-minded; beautiful, too, and radiant with good nature, though of a temper that would easily catch fire; perhaps no nobler woman lived." It is recorded of her that, when dying, she refused a dose of opium, with the memorable words, "I want to meet my God awake."

226. ORIGIN OF THEATRICAL PERFORMANCES.

The origin of theatrical performances has been traced to the Grecian custom of celebrating, every Spring, in Athens, a festival in honor of Bacchus. Thespis originated the custom of introducing a single speaker to amuse the company with recitations. He also invented a movable car on which his performances were exhibited in various places. Theatrical performers are still called Thespians. The car of Thespis was soon exchanged for a permanent stage in the Temple of Bacchus. Æschylus added a second speaker and a chorus—a mask—scenery, etc., and is therefore called the Father of tragedy. At the festivals of Bacchus new plays were brought out yearly, in competition.

Æschylus won the prize every year until he was fifty-six years old, when he was defeated by Sophocles.

Æschylus, Sophocles and Euripides represent the highest form of Greek tragedy. Greek comedy derived its origin from the revels of the Comus (god of revelry) during the Bacchic festivals.

Its great master was Aristophanes, 444 B. C. The tragedies of the Greeks deal with gods and mythical heroes—those of Shakespeare deal with human life and human passions.

SLEEPING ARIADNE

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227. A MARBLE STATUE WITH EYELASHES.

VATICAN; ROME.

The sleeping Ariadne is one of the gems of the Vatican. It is an antique statue representing Ariadne at the moment, when sleeping on the island of Naxos, she was deserted by Theseus. For a long time this was supposed to be a statue of Cleopatra, from the armlet in the form of a snake. It is considered to be the finest draped statue in the Museum, and is celebrated as the only marble statue with eyelashes; the right arm is thrown over the head, which rests upon the hand, and the naturalness of a restless sleep, upon a rock, is most striking. The statue is colossal in size; was found in 1503. Castiglione wrote a Latin poem in honor of its discovery, which is engraved upon marble and placed beside it. Beneath this figure is a fine sarcophagus, representing the battle of the Giants.

228. THE GROTTO DEL CANE (OF THE DOG).

A favorite excursion from Naples is to the Grotto del Cane, which is a celebrated cavern at the base of a hill. It is closed by a door and guarded by a keeper. The interest here centres in the fact of the specific gravity of carbonic acid gas. Pliny describes the cave as the "breathing place of Pluto." It constantly exhales volumes of vapor mixed with carbonic acid gas, which latter is so heavy that it accumulates on the floor and runs over the doorstep. The grotto was once used as a place for the execution of Turkish captives, who were shut within its walls and left to perish. It is named from the cruel experiments performed here for the amusement of visitors.

A dog is thrust down upon the floor and expires in a few seconds, but upon being dragged into the open air it can be revived. Very many scientific experiments have been made here, which render the cave celebrated. Addison found that a pistol could not be fired in the bottom of this cave. Of course the gas instantly extinguishes a lighted taper of any kind. The upper part of the grotto is free from gas, so that it is perfectly safe for travellers or scientific explorers to enter, so long as they do not fall to the floor.

229. NAPLES.

Naples disputes with Constantinople the honor of having the most beautiful site of any city in the world. Goethe says: "Just as it is asserted that a man who has seen a ghost is never afterwards seen to smile, so, in the opposite sense, it may be affirmed that a man can never be utterly miserable who has once seen Naples." The word *Naples* means "new city." Greek emigrants from Cumæ settled here and called their town Parthenope. But the Athenian colonists came and built a town close by, calling it Neapolis (new city); the older town then became known as Paleopolis (old city), until taken by the Romans in B. C. 328, when the latter name disappeared, while Neapolis under Roman rule continued to flourish, retaining its Greek culture. It was the famous summer resort of the Roman aristocracy, and a perpetual theme for Latin poets.

Virgil wrote his Georgics there, and after his death at Brundusium was taken there for burial, but the Greek language continued to be spoken in Naples until the 2d century of our era.

Naples is the largest city in Italy, and its bay, the most

beautiful in the world, is famous for the burning volcano of Mt. Vesuvius near its shores. From the curving line of the bay the city ascends the hillside of Capodimonte for more than three miles, and when seen from the sea, presents an unrivalled picture.

Naples was annexed to Italy in 1860. It has a population of about 500,000.

The National Museum of Naples is the most interesting in the world. The building was begun as a barrack, remodeled in 1681 for a University, and, with various changes, appropriated by Ferdinand I., 1816, for the spoils of Pompeii and Herculaneum.

The statues, bas reliefs in marble, mosaics, and mural frescoes are of the highest interest; there are more than 3000 specimens of ancient glass, and an immense collection of small antique bronzes, cameos, engraved gems, gold and silver ornaments, in all about 2000. The Egyptian collection is extensive. The Library contains 160,000 volumes, besides many manuscripts, 1800 from Herculaneum, on papyrus. The Pinecoteca has nearly 1000 pictures; but the chief objects of interest are its antique sculptures.

230. TWO LIVES SAVED BY A SIMILAR STRATAGEM.

Ainsworth, an English novelist (born 1805), has introduced into "Rookwood" Dick Turpin's famous ride to York, in which he saved his life by reversing the shoes on his horse's hoofs. Turpin was a famous highwayman who was finally executed at York, 1739, for horse-stealing.

Robert Bruce escaped in similar manner from England into Scotland.

231. ROCK CRYSTAL.

In Japanese legends a ball of rock crystal is an emblem of the perfected soul of a man. The Buddhists believe that after the cremation of saints or extra holy men, tiny gem-like pellets, apparently of pure crystal, are found in their ashes. These are their cast-off souls—a proof that they have attained a perfected state; being absorbed in Buddha (the great soul of the universe) they no longer need their former soul. In many Buddhist temples, and in the homes of saintly Buddhists, these tiny soul-jewels are treasured up in a casket cut from ice-clear crystal, and are greatly venerated.

Japanese folk of the modern sort, however, have been known to sell their precious jewels to raise cash, and a crystal casket with several cast-off souls in it was for sale in a Japanese store on Broadway in 1880. The imperial regalia of Japan consists of a mirror, a sword, and a ball of flawless crystal. As a matter of scientific fact, the largest and purest specimens of rock crystal are found in Japan. At the Centennial Exposition, at Philadelphia, a sphere of flawless crystal, seven inches in diameter, stood in lone splendor on a dais; also several cases full of smaller ones. An American paid $2500 for a perfect globe of crystal, four inches in diameter.

In Japanese pictures the dragon is the jealous guardian of the crystal jewels which lie enshrined in his throne-room at the bottom of the sea. According to some legends, the dragon's sanctuary which holds these flashing jewels was in the Loo Choo Islands, which name means Hanging Globes. In nearly all representations of Japanese art the golden dragon that swims in azure waves comes holding a ball of crystal in his claw.

In common Japanese language the word "taud" means not only a ball or gem, but also a soul or spirit.

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232. THE ORIGIN OF "HONEYMOON."

The etymology of the word *honeymoon* is thus given by a good authority :—

Among the northern nations of Europe it was an ancient practice for newly married couples to drink metheglin or mead (a kind of wine made from honey), for thirty days after marriage. Hence the term, *honeymonth* or *honeymoon*. Attila, the Hun, is said to have drunk so much mead at his wedding feast that he died from the effects of it.

"Hyblean bliss," a term so frequently used by poets, means "honeyed bliss," from Hybla, a town in Sicily famous for its honey.

> "From friendship the wise extract
> Earth's most Hyblean bliss."
> —*Young's Night Thoughts.*

233. THE DEFREGGER MADONNA.

A letter from Franz Defregger settles the dispute as to his Madonna. It is written in German, and bears date from Munich, May 12th, 1889.

"*Gracious Lady :* Would gladly discuss the subject of your wishes with you, but a history of my Madonna would be of no value; is not worth discussing. I painted this in the year 1886, then exhibited it in Berlin, then it was sold in New York to a wealthy Mr. Einstein. This is actually the whole story of this picture. You will perhaps ask how I, a pastoral painter, came to paint a Madonna? I had already, fifteen years ago, painted a Holy Family for my parish Church, and shall perhaps

attempt another of this class. Moreover, it gives me much pleasure that this picture has found favor with you.

"Respectfully,

"FRANZ DEFREGGER."

The rumor that it was painted for the Empress of Russia, and that she failed to pay for it, cannot, therefore, be correct. This beautiful Madonna has elicited so much admiration that its history has been eagerly sought—and such a great departure from the usual style of Defregger led lovers of art to suppose that there must be a history. Franz Defregger (born 1835) has justly earned a foremost position as a *genre* painter (see Vol. I.), having taken the great gold medal at Munich, and great and small medals at Berlin. His subjects have been largely chosen from every-day life in the Tyrol, but each picture has a distinct individuality of its own. Defregger has also been successful in representing animal life. Some one says "his dogs and horses appear almost human." "The Prize Horse," one of his finest pictures, is also owned by a resident of New York city.

234. CARYATIDES OR CARYA'TÏS.

The city of Carya in Arcadia sided with the Persians after the battle of Thermopylæ, in consequence of which the victorious Greeks destroyed the city, slew the men, and made the women slaves. Praxitéles, to perpetuate their disgrace, employed figures of Caryan women and Persian men in architecture to support the entablature. The figures of the women are in Greek costumes.

A single figure is called a Caryatid. Architecture in which figures of women are used in the place of columns is called Caryatic Order. The male figures are called Telamones or Atlantes.

235. THE HATRED OF THE JEWS FOR THE SAMARITANS.

The Jews "had no dealings with the Samaritans"—the very name was a term of severe reproach, as when they said to our Lord Himself "Thou art a Samaritan, and hast a devil" (John VIII., 48). This hatred of the Jews seems perfectly natural from a human standpoint. The Samaritans were to them a heathen people dwelling in the land, who "served God" and "worshipped idols." History tells us that fifty years after the King of Assyria had carried captive the ten tribes of Israel, he sent colonists from the region of the Tigris and Euphrates to occupy the long desolated land of Samaria. This heathen people soon intermarried with the descendants of the Israelites who had escaped the captivity, and ultimately took the name of Samaritans.

When they complained of the wild beasts that infested the country they were told that it was because they did not worship the "God of the land." The King of Assyria therefore ordered a priest of Jehovah to be sent to them, that he might instruct them—"in the manner of the God of the land"—and protect them from the ravages of the wild beasts. They secured a copy of the Pentateuch and set up a Temple worship on Mount Gerizim,—but they retained their heathen worship and persisted in their idolatry.

Therefore it was that the Jews on their return, under the proclamation of Cyrus, would have nothing to do

with the Samaritans, and utterly refused all intercourse with them. The Samaritans retorted with equal bitterness, and it was through their influence that the re-building of the Temple was so hindered.

This bitterness was not lessened even in the time of our Lord—but He took no part in it. He dwelt among them and healed their sick—and taught them—and the noble parable of the Samaritan is all the more pointed because the chief personage was of the hated intruders of the Holy Land.

The few people in the world still called Samaritans—about 150 in number—live in the city of Nablûs, the Shechem of the Bible.

Their faith and practice are founded upon the Pentateuch alone; they reject all other inspired writings. "The Samaritan Pentateuch" is in the possession of their priests, and is thought to be the oldest written copy of the Pentateuch now in existence. The Prince of Wales went to see it in 1862, and a fine photograph was made for his Royal Highness. The Samaritans say that their Roll is the identical one written by Abishua, the great-grandson of Aaron. Those who do not credit this yet give it an antiquity of several hundred years before the coming of our Lord. The precious relic is worn and torn with the kisses of many pilgrims, and is patched with re-written parchment. It is preserved in a silver case with a cover of crimson satin embroidered with letters of gold.

Let us not throw stones at the Samaritans; do we not all "serve God" and "worship idols."

APPENDIX.

"BLACK FRIDAY," CONEMAUGH VALLEY, PA., MAY 31st, 1889.

As the last pages of this book are going to press, another "Black Day" must be added to the list referred to on page 237.

Another "Black Friday"—May 31st, 1889—which so far overshadows all others, that in comparison it might stand alone as the crowning date of disaster to the English-speaking race.

A lovely lake nestled among the Allegheny Mountains, receiving its supply of clear fresh water from some seven mountain rivulets. In the long ago, this natural basin had been dammed up as a reservoir for the Pennsylvania canal running through the centre of the State. Railroad travel had superseded that by canal, and years of neglect left this beautiful sheet of water still the delight of the hunter and the sportsman, and to their keen appreciation of the beautiful in nature is due the restoring of the dam, and the opening of a summer resort upon the shores of "Lake Conemaugh." Year after year the families of "The South Fork Fishing and Hunting Club" found rest and refreshment and recreation in this mountain retreat; lovely boats glided across the lake (about two miles in length by three quarters of a mile in width), or found their way into the coves of the numerous inlets. Cottages multiplied, and if a Paradise could be found on earth, surely it was there.

Then came a day of disaster along the Conemaugh river, of which this lake was the head waters; an unprecedented fall of rain filled the lake to overflowing, the dam washed away, and the homes and towns of the busy Conemaugh Valley were suddenly overwhelmed beneath a flood of water from thirty to fifty feet deep. Johnstown, a city of some 30,000 inhabitants, was swept away in one wild tumultuous whirlpool. As night came on, another element burst forth to complete the work of destruction; as if in defiance of its foe, flames leaped from the floating débris, adding horror to the scenes which a merciful darkness might have held in its keeping. The destruction of Pompeii, some 2000 years ago, had stood until this date as the most terrible calamity which ever swept down upon a city,—but it pales beside the horrors of the Conemaugh, both in the number of its victims and in the extent of territory devastated.

Of the 12,000 inhabitants of Pompeii, not more than 300, it is thought, were smothered or roasted by the scorching rain of ashes which poured down from Mt. Vesuvius; there was warning and time for escape;—but the people of this stricken valley were in the mills and in their homes, who now are numbered by thousands among the dead, and as yet the death roll is not complete. It is an unparalleled tale of horror, and one such is enough for the world's history.

June 14th, 1889.

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